Kine WEEKLY

**NATIONAL MAN-POWER PROBLEM: A Suggestion**

*See page 3*

# TWO VAN DYKE WORKS OF ART...

*"Portrait of an Artist" by Sir Anthony VAN DYKE, Dutch master of the seventeenth century.*

*"Rage in Heaven," directed by W. S. VAN DYKE II, maker of "San Francisco," "The Thin Man," "Bitter Sweet," etc.*

# ...BUT ONLY ONE IS BOX-OFFICE!

ROBERT **Montgomery**
INGRID **Bergman**
IN
**"RAGE IN HEAVEN"**

From the noted novel by James Hilton
a METRO-GOLDWYN-MAYER picture
Produced by Gottfried Reinhardt
With GEORGE SANDERS
Lucile WATSON · Oscar HOMOLKA

# POPPY HITS A NEW HIGH

AN EALING STUDIO PRODUCTION

# "SPARE A COPPER"

## FIGURES WHICH SPEAK FOR THEMSELVES!

A FEW PAID ADMISSIONS IN **ONE** WEEK!

| | | |
|---|---|---|
| Havana, | Romford, | 19,283 |
| Tudor, | Huddersfield, | 22,835 |
| Capitol, | St. Albans, | 19,734 |
| Heathway, | Dagenham, | 21,656 |
| Carlton, | Dublin, | 24,205 |
| Regal, | Edmonton, | 26,135 |
| Super, | Ilford, | 22,117 |
| Gaumont, | Watford, | 24,109 |
| Palladium, | Southport, | 26,198 |

Produced by
MICHAEL BALCON

Directed by
JOHN PADDY CARSTAIRS

## And NOW WATCH FOR "TURNED OUT NICE AGAIN"

B.K.S. ANNUAL MEETING
*See page 5*

Kinematograph WEEKLY

No. 1777 Thursday, May 8, 1941. Vol. 291

IDEAL KINEMA WITH THIS ISSUE

# CO-ORDINATION BOARD FOR THE INDUSTRY?

## N.A.T.K.E. Representation To Ernest Bevin

## CHARGES OF CHAOS AND INEFFICIENCY

**THE possibility of further representations in regard to the problem of manpower in the entertainment industry is being considered to-day by the Executive Committee of the N.A.T.K.E.**

THE SUBJECT HAS ALREADY BEEN PLACED BEFORE ERNEST BEVIN, THE MINISTER OF LABOUR, AND IS LIKELY TO BE FURTHER CONSIDERED IN CO-OPERATION WITH THE TRADES UNION CONGRESS.

**It is intended to press for the establishment of a Co-ordination Board along the lines already adopted for the film production side by the recent appointment of a Film Industry Panel. It will be urged that the vital interests of the exhibiting and theatre sides should be included in the panel or in some other effective machinery.**

An official statement on the latest effort in this respect of the N.A.T.K.E. has been issued by T. O'Brien, the general secretary, who has also circulated a copy of his letter to Ernest Bevin dated February 25.

The statement points out that the Union is making continuous unremitting effort with the authorities on the problems raised by the reservation of projectionists and other grades, the Essential Work (General Provisions Order, 1941, and the Registration for Employment Order.

At to-day's meeting Mr. O'Brien will report the result of his further representations and of the latest view of the Ministry of Labour which summarised is :

**(a) Women workers in kinemas and theatres are not reserved, and if it is desired to have consideration given to a proposal to reserve such women an application should be made accordingly. (The Union is to consider this immediately.)**

(b) While it is not yet possible for the Ministry at this stage to state precisely how individual classes of workers—women especially—will be affected by the Essential Work (General Provisions) Order and the Registration for Employment Order. **In general, persons already fully engaged in useful employment will not be disturbed until other sources of labour have been exhausted. Additionally, special consideration will be given to cases where women have been employed and trained in substitution of men called up for service with the Armed Forces.**

**The Union attaches the utmost importance to this latest assurance.**

**(c) In respect to the reservation of first and second projectionists, further immediate talks are arranged and the Ministry's decision is expected at an early date.**

In his letter to the Ministry of Labour, Mr. O'Brien says he is unaware whether the Government officially or unofficially regards the entertainment industry as definitely part of the war machine as is the case in Germany.

He proceeds to inform the Minister of the lack of effective co-operation which, in his view, exists among all sections of the Industry and also between the Industry and the Government—a defect which, he argues, will be disastrous for the Industry during and after the war and will seriously impair its value as a component in the war effort.

A general review of the Industry's position in the war effort then follows. Mr. O'Brien deals with his subject under four heads: (1) Entertainment; (2) Propaganda; (3) Technical; and (4) Personnel.

### Lack of Co-operation

"As to entertainment of the general public, Services, factories and others, no fewer than the following bodies are separately concerned :—

"Theatre and kinema and film studio proprietors and newsreels and laboratories companies; E.N.S.A.; F.E.N.S.A.; the Ministry of Labour; the Ministry of Information; the War Office.

"There is no effective liaison with all of these.

"As to propaganda films and plays, the M.O.I. is chiefly affected, so is the Admiralty and War Office.

"As to the technical and specialised films, the three Service departments are all concerned.

### Restricted Labour Supply

As to personnel, this is very definitely limited in peace time, let alone in war time, when so many are already with the Services

*Continued on page 6*

## Exhibitor Aid for London War Weapons

### BIG DRIVE IN ALL KINEMAS

### C.E.A. Co-operation

**GREATER LONDON'S War Weapons Week, May 17-24, is to have the hearty support of exhibitors throughout the area covered by the scheme. The London and Home Counties C.E.A. Executive Committee has indicated how this support may be undertaken.**

Films in Technicolor and monochrome will be screened during the preceding week, beginning May 10. Included among them are one of Jack Hylton and his Band, occupying about 4½ minutes, a Savings trailer, and a Donald Duck, three minutes long, specially made for the purpose.

During the week it is suggested that exhibitors allow the use of kiosks in vestibules, wherever these exist, as selling centres for Savings Certificates and as advice and publicity offices.

The territory covered by the Greater London War Weapons Week effort is the London County Council and Middlesex County Council areas, with those administered by the East Ham and West Ham Borough Councils, Barking, Leyton, Ilford and Walthamstow.

### HERTFORDSHIRE HOURS

Notification has been made to E. J. Carpenter, secretary of the Southern Midlands Branch C.E.A., by the Herts County Council that hours of Sunday opening during May and June have been approved from 4.30 to 10.30, and August and September 3.30 to 9.30.

These times, which are a half-hour later than London times, operate wherever in the county area Sunday opening is permitted.

Weekday closing is also general at 10.30.

*MAJOR R. P. BAKER, managing director of Ealing Studios*

## SUNDAY FILM BAN ON CHILDREN

### Liverpool Exhibitor's Suggestion

**THE suggestion is made by Ald. A. E. Shennan, the prominent architect of Liverpool, that in the event of Sunday opening being granted children under 16 years shall not be admitted.**

Liverpool City Council yesterday (May 7) was asked by the Finance Committee to approve a draft Order to allow the Sunday opening of kinemas.

Notice of motion had also been given by Ald. A. E. Shennan that if and when the Order is approved by Parliament, the Town Clerk should make representations to the city justices at the hearing of any application for Sunday kinemas, that if they should decide to allow opening, it should be made a condition that children under the age of 16 years should not be admitted to any of the performances.

Writing in advance of the meeting, the KINE. Liverpool correspondent states that proposed Sunday opening is likely to give rise to considerable controversy.

A few months ago the committee decided to take no action. Since then the competent military and naval authorities for the district have made further representations to secure the opening of places of entertainment.

## NEW DIRECTORS FOR A.B.C.

The appointment of two new directors to take the place of the late John Maxwell and J. Denny Bright are announced by Eric Lightfoot, managing director of A.B.C. They are Neil R. Adshead, investment manager of G. Henry Schroder and Co., merchant bankers, who is a director of Anglo-Foreign Securities, Ltd., Arlington House, Ltd., Hydro Electric Securities Corp., International Holdings, Ltd., Leadenhall Securities (Managing), and Lena Sugar Estates, Ltd.; and Albert George Allen, solicitor, who is in charge of Mrs. Maxwell's estate.

## BRITISH FILM BOOST BY RADIO TO AMERICA

### How Our Producers Carry On

With the aid of the B.B.C., world-wide publicity is being given to British war-time production. Arrangements have been completed by which a special radio recording from the G.-B. Studios will be diffused throughout the United States and Canada. The popular Picture Reporter feature is also being prepared for American listeners.

The initial subject for this immensely important boost for British production is a specially prepared feature titled "Studio Hotel" which, broadcast from Shepherd's Bush, depicts the manner in which a studio in the heart of London has carried on production throughout the blitz.

The broadcast, which will last 30 minutes, will take place on Sunday, May 11, in the Forces programme, 12.30-1 p.m., and will also be recorded for later rediffusion over N.B.C. network immediately after the 4 a.m. British news bulletin to which all America listens.

Many well-known film and radio stars are to appear, including Arthur Askey, "Stinker" Murdoch, Moore Marriott and Graham Moffatt, together with Louis Levy and his orchestra.

The programme, which was made possible by the enthusiastic co-operation of Maurice Ostrer, was devised by H. Chevalier, studio correspondent of KINE., and Douglas Moodie, whose Picture Reporter programme is well known, is producing.

Plans are in hand for the preparation of similar production features which will also be broadcast to Britain, America and Canada.

### U.S. Co-operation

The "Picture Reporter" programme, carrying details and extracts of current pictures and productions, already has the entire co operation of American studios who, for the purpose, "clipped" special recordings of current productions, intimate features from directors and stars, and with the boost that home productions and releases receive in this programme the material is ideal for U.S.

## *WORLD MARKET FOR EALING PRODUCT*

### *NEGOTIATIONS WITH UNITED ARTISTS*

**WORLD distribution of Ealing Studios product will be effected if a deal now being negotiated with United Artists reaches a successful conclusion.**

The Trade has known for some weeks that conversations have been proceeding having U.A. distribution of A.T.P. product as its goal. These are not yet finalised, but are now well on the way towards completion.

E. T. Carr, joint managing director of United Artists Corporation told a KINE. representative this week that until the negotiations had been finalised there was no purpose in making statements regarding the scope and effect of any arrangements which might or might not be concluded.

"As patriotic Britons," Mr. Carr said, "Major Baker and Michael Balcon and their colleagues are anxious to secure the widest public for pictures they produce. United Artists, through its world distribution machinery, can offer this to pictures of the kind which Ealing Studios make it their aim to produce. As soon as it is possible a statement will be made, but at the moment this is premature."

The future of Associated British Film Distributors is likely to depend upon the outcome of the negotiations. Ben Henry, its sales manager, has a contract which expires shortly, and he is also personal manager for George Formby, whose successful pictures have been marketed through that organisation.

## RECTIFIER VALVES

### Steps Taken To Meet Shortage

Exhibitors' anxiety regarding the supply of valves for current rectification and other purposes is somewhat alleviated by a recent statement from the Inter-Services Valve Production Committee of the Ministry of Air Production.

This announces that a general authority has been given to manufacturers (with the exception of certain urgent requirements needed for war effort) to supply.

In regard to rectifier valves, certain types are short, but this is being put right. Manufacture of these has been started again.

Of mercury pool valves there is no shortage.

## West Ham S.O.

### L. AND H.C. MEET OFFICIALS

Officers of the London and Home Counties branch C.E.A. met officials of the West Ham Borough Council on Wednesday afternoon of last week to make representations regarding Sunday opening contributions in the area and to place before them points affecting Sunday opening hours.

The desirability of achieving uniformity with neighbouring areas was stressed by the C.E.A. representatives, who have every reason to believe that the arrangements regarding Sunday contributions will be agreed to.

The case for a reduction of the percentage of Sunday opening contributions now ruling in the L.C.C. area has been placed before the Public Control Committee by the London C.E.A., which will report at its next meeting to the council.

Latest War News

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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## A SENSE OF BALANCE

RELATIVE importance of national demands upon the Industry's man power is apparently impossible to determine. The Government must have its quota for the Armed Forces, it must maintain the supply of labour in the vital factories, and it recognises the essential value of the screen as a contribution towards the maintenance of morale, as a popular and efficient means of propaganda, and as an exportable commodity.

To harmonise these different attitudes is an extremely difficult problem. When it comes to making an efficient young projectionist or studio technician into a soldier or a sailor common sense would have a simple solution in normal times. To-day, however, we have to acknowledge that we are not ruled by common sense; it is not our fault, but it is a case of self-defence.

The several Trade organisations have taken care that their views have been properly presented to the Government Departments concerned, but we still feel that the real need is to find some official able to strike a just and accurate balance between the demand and the supply.

Particular attention therefore should be given to a well reasoned and intelligent statement prepared by the general secretary of the N.A.T.K.E., which examines the Essential Work Order of 1941 and the Registration for Employment Order.

It represents T. O'Brien's report to his members of his interchange of views with the Ministry of Labour, and embodies some quite outspoken comments. The lack of effective co-operation between sections of the Ministry and between the Industry and the Government Departments is sharply criticised, and it is pointed out that this defect may well be disastrous to the Trade, as well as likely to impair its value in the war effort.

" Chaos, confusion, inefficiency and bewilderment " are forthright challenges, but who is there who can say these terms are not justified? In these columns we have repeatedly shown the confusing and crippling effect of indiscriminate demands upon our labour resources, and in this respect we are given very pertinent examples.

The report demands that our man power should be organised and co-ordinated, and to this end the suggestion is made that a Board should be set up within the Entertainment Industry with every section represented.

The Board as suggested by Mr. O'Brien could be made responsible to the Ministry of Labour, and might, in fact, be representative of that and other Government Departments, and it would then be able to give consideration to the questions of entertainment and propaganda.

As we see it, the essential quality possessed by this suggestion is that of comprehensiveness. All the difficulties and troubles that have been brought upon us by the various rules and orders hitherto have been intensified by the conflict of interests. A practical co-operation policy may be hard to organise and perfect, but here at least we see a scheme which recognises its possibility.

**But has the physician healed himself? Can we be confident that labour unions have done their own co-ordinating and co-operating? Until they have, their case is not perfect.**

# Long Shots

**THE TRADE'S COUNTRY HOME — PARISH WED TO FILMS — EALING DEALING — G. ARCHIBALD CLIPPERING—FORMBY WITH ROYALTY—ECKMAN ON THE AIR**

ENGLAND has few more delightful retreats, especially on a glorious Spring day, than " Glebelands," and when I took the opportunity of enjoying a few hours there last week I was not surprised at the air of quiet and contentment that prevailed. To those in residence peace and plenty may be taken for granted; only the visitor from the outside world can really appreciate what these mean to-day.

WHEN I arrived, R. C. Bromhead (officially Chairman of the Board of Management, but actually regarded with the affection a family gives to a well-loved father) was, as usual, making his tour. The guests, some permanent, some convalescing after illness, some paying, others on the C.T.B.F. pension list, are all treated alike, and each has his or her chat with R. C.

THEY never know the anxieties he has to shoulder to ensure the uninterrupted safety and comfort of his big family, but I was given a peep behind the scenes, and I now know a little more about the worries that are attached to the smooth working of such an organisation. The catering for a household of fifty or so is one problem that guarantees plenty of headaches for those responsible, but you would never think so from the unruffled efficiency with which " Glebelands " is carried on

FOR this, a great deal of the credit must go to the matron, Mrs. Rowland Jones, and her husband, the superintendent. Their abilities must lift a load from the shoulders of Mr. Bromhead and his board. The magnificent grounds and kitchen gardens which set off the building so beautifully are wonderful assets, and needless to say the vegetables and fruit produced give the residents many advantages over the outsider.

I WAS interested to hear about new plans for developing the scope of " Glebelands," but perhaps we had better talk of these later on, when they are in a more advanced stage. But you can take it that great as the attractions are, there is no idea of considering them final. It is enough, at the moment, to say that although there are residents from all over the country staying there, it is felt that arrangements might be made to take in still more.

ALL this, of course, costs money, and there can be no relaxation in the quest for still further sources of income. Expenses go up, these days, in spite of the most careful management, and supporters of the Fund I am sure will recognise in the appropriate way the difficulties that have to be faced.

BEFORE I left I had a very welcome surprise. Sir William Jury, whose great gift to the C.T.B.F. was " Glebelands " itself, came over, and we were able once more to talk about past, present and future, as in the old days. How splendidly fit and keen he keeps; it is not easy to realise the passing of the years when you are in his presence. He has not been altogether free from the attention of Hermann Goering's young men, but the winged beings he loves are far more prominent in his mind than those he hates.

JUST had an interesting talk with G. W. Parish, who tells me he has made arrangements to devote more time to the management of British National Films. As we know, he has realised from the first the growing importance of this organisation, and he finds that to supervise its work fully and efficiently it will be necessary to cut out most of the other calls upon him, important though they may be.

HE is therefore handing over most of his responsibilities in the head office of Yule Catto and Co., Ltd., and has resigned the secretaryship, although he is still associated with it in a consultative capacity. Films are his specialised job now, and if you think of his work up to the present in bringing the supervision of a business man into this Industry, and of the results already achieved, you will agree with me that company and the community as a whole will derive advantage from the new move.

HAPPENING to visit Ealing studios on Monday I found everybody consumed with curiosity and full of questions about the imminent U.A.-Balcon product deal. Everybody, that is, except Mick Balcon himself, whom I bearded with R. P. Baker, both in disarmingly communicative mood.

BALCON, while regretting premature publicity of the new tie-up, admitted it was under way. From him I obtained a special angle on it, directly connected with the physical difficulties of wartime operations, which, to put it mildly, are hardly likely to diminish

DISTRIBUTION by U.A. is not likely to remodel Ealing production policy; yet it will affect it. Subjects of special appeal to America, as well as to Britain, are far more likely to be picked. Ealing feature output capacity being strictly limited, because of studio space demands for shorts, this means a more profitable use of its resources.

I CAN appreciate Balcon's viewpoint on this, which is one which should appeal to Whitehall for several reasons. It is not proposed to spend necessarily any more or any less on pictures, but simply to make the best use of one of the most efficiently run studios. At the same time it is a compliment and a tribute to Mickey, whose status and record would be hard to match.

GEORGE ARCHIBALD, making Lisbon his first stepping-off place for his Atlantic Clipper trip this week, must have been reminded of his various excursions in the Iberian peninsula when he was looking after United Artists' foreign sales in pre-Spanish war days. W. J. Gell is at Lisbon awaiting his passage home, so the third and fourth floors of Film House may have found opportunity of renewing neighbourliness.

IT is George Archibald's first trip to the States, and he was, of course, anticipating the journey with eagerness for, added to business contracts, he was expecting to meet in America his sea-evacuated son. His stay will be short, however, as his joint managing director, E. T. Carr, anticipates leaving for America about June 15, when George should be returning.

ELEVEN years' valuable service with the Devon and Cornwall Branch, C.E.A., as its chairman were marked by the presentation to Major A. O. Ellis on his retirement of a handsome silver tea service and silver tray. The presentation was made at the meeting of the branch last week, an inscription, happily worded, recording the members' appreciation of his services and the gift as a happy reminder of them.

OCCASION was also taken by W. T. Roberts, the KINE. representative in Plymouth, to mark his appreciation of Major Ellis's courtesy by presenting him with a pair of framed watercolours of Torquay scenery. Leslie Hill, making the presentations, said that Major Ellis had been bombed out of his home, but promised that the gifts would find a safe corner in his new residence.

SO much financial assistance is provided by the Government in the furtherance of various aspects of our war effort that it is surprising that more attention has not been given to the encouragement of the overseas film market. Recently the " Picture Reporter " series of the B.B.C. has given an admirable and welcome boost for American films, and there surely should be a planned effort to put across in America publicity for British productions. The diffusion of " Studio Hotel " on Sunday is a beginning, but it probably would be the more effective if this broadcast and its successors were given Government encouragement. Anything that aids the marketing in U.S. of British product contributes to the building up in our favour of the dollar exchange.

" BOOM TOWN " goes into the Empire programme on Friday with its amazing star cast—Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr and Frank Morgan and a supporting list of first-rank players. S. Eckman, Jnr., is introducing an excerpt of the actual sound track of the picture in " Picture Reporter " at 8.20 in the Forces programme on Friday, May 9.

RADIO'S listening millions are always eager for film news, and the ready co-operation of production and renting companies provides them with an excellent entertainment. Naturally, the B.B.C.'s policy against advertising precludes sheer boosting; thus the treatment of a film subject demands a high entertainment standard. To-morrow's broadcast will include a musical scene from the Marx Bros. " Go West."

LAST week-end provided a red-letter period in the life of George Formby who, with Beryl, appeared before the King and Queen, the two Princesses, members of the household and about 400 troops. George was given a tremendous reception by his audience and sang most of his old and new favourites including " Mr. Wu," " The Window Cleaner," " I'm Guarding the Home of the Home Guard," " Bless 'em All " and " It's in the Air."

MONEY just couldn't buy the pair of gold cuff links the King presented to George after the performance when, with Beryl and his company, he was presented to Their Majesties. Many years ago the King's father, George V, presented George's father, the first George Formby, with a similar pair of cuff links, which have been treasured by the Formby family ever since. Now George, following his famous dad, has a pair of cuff links in his own right.

BEN HENRY, who accompanied the party, was also presented, so that it can easily be imagined that the conversation turned on films. Their Majesties, while they have never appeared publicly to the same extent as other members of the Royal Family at film shows, have their own private kinema and are enthusiastic picturegoers within the confines of their own home. They show a tremendous interest in the technicalities of picture production, an interest that kept George busy explaining how this or that effect in his recent subjects was obtained.

NORTH WALES, towards which advocates of a summer conference have turned longing eyes recently, drew into the attractive township of Llanwrst, sixteen miles from Llandudno, on Tuesday, a number of exhibitors from the coast and the inland towns for the quarterly meeting of the North Wales Section of the North Western Branch, held at the Luxor kinema.

IN the morning Anglo-American Film Corporation held a Trade Show of " Love on the Dole " at the Luxor, and subsequently provided luncheon for the exhibitor guests at the Victoria Hotel. Following the C.E.A. meeting, Mr. and Mrs. E. H. James, of the Luxor, entertained members to tea.

SCOTS in general, and Alec B. King in particular, are saddened by the news of the death in an Aberdeen nursing home following an operation last week of Dr. T. H. W. Alexander, F.R.C.S., J.P. Alec King had been associated with the Doctor from the commencement.

ALTHOUGH a comparative newcomer to the business, the late Dr. Alexander was one of its enthusiasts, and in a short number of years, through his promotion and carrying through of Highland Cinemas, Inverness, later Caledonian Associated Cinemas, Ltd., he had built up one of the biggest Scottish circuits of nearly forty houses. A funeral service was held in St. Columba's Church, Elgin, last Friday, and the funeral thereafter to Elgin Cemetery.

IN many respects Dr. Alexander had gifts which reminded his friends of another well-known Scot whose abilities brought him to a leading position in the Industry—the late John Maxwell. There is little doubt that had he been spared, his recognised driving force and ability would have taken him a long way along the road he had moved with such enthusiasm and marked success.

MOVING pictures of many years ago in the University town of Cambridge are recalled by the news of the death of A. J. Pointer, who in the early years of the century was showing films in the old Alexandra Hall, now known as the Y.M.

A MEMBER of the executive of the Southern Midlands Branch C.E.A., Mr. Pointer carried with him to those meetings, as elsewhere, the gentlemanly quality for which he was noted in the town of his adoption. It is for this personal charm as well as for his business ability that his colleagues revere his memory.

HOW Keren fell is the highlight of the current British Movietone News. The bleak, mountainous country in which most of the action was fought is shown, the clearing of roads blocked by Italians, by land-slides, by attacks on sniping parties hidden away in the rocky hills, and the shelling and machine-gunning before British Empire troops marched into Keren.

THE issue also shows vivid pictures of Malta under fire. Movietone's cameraman was present during the 234th air raid and his shots show Malta's A.A. guns in action as the planes zoom overhead, while the civil population calmly take shelter, as well as the terrible havoc wrought by the German bombers. Another highlight of the issue is the enthusiastic welcome on his arrival in Wellington of Sir Cyril Newall to begin his new term of office as Governor-General. After being sworn in he gives a short address.

REMAINING items include pictures of surf championships in Australia, American N.C.O.s undergoing voice training, nights aboard a Free French destroyer, the new airgraph letter service for the troops and shots of a Russian freighter aground off the American coast.

THE STROLLER.

# Close-Ups

By

## Screencomber

### NUTS

THE sub-editor has just been taken away, struggling violently and screaming wildly, by two large gentlemen in uniform. We got the first inkling that something was wrong when we found him swinging from the chandelier, with the contents of the waste-paper basket stuck to his hair—where his hair was—with glue. We tempted him down with nuts and left him babbling incoherently in a corner, what time we telephoned for help.

Considering the years he has been subscribing this column it is remarkable that the thin thread of reason has not snapped earlier. The constant suspense and worry, wondering whether some subtle joke is intended or whether it is just another misspelling, would have broken down a less robust person years ago.

Yet in the end we were not responsible, for the credit must go to some unknown publicity genius who modestly refrained from adding his name when he sent in the following remarkable paragraph.

### THAT UNCERTAIN FEELING

"OPERATING independently was too much for Ernst Lubitsch and he has signed with Fox. As Lesser's partner he learned of the acrobatics necessary to cast a picture. To acquire Melvyn Douglas for 'That Uncertain Feeling' this is what happened:

"David O. Selznick wanted Vivien Leigh for 'Gone With the Wind.' Alex Korda owned her contract. As a part of releasing her for 'Wind,' Metro demanded the actress for 'Waterloo Bridge.' Korda said he would approve if Metro would give him a commitment on Douglas, and when Lubitsch wanted Merle Oberon (Mrs. Korda) for 'That Uncertain Feeling' a deal was made to take Douglas for the picture, too. But Metro's agreement with Korda specified that if Douglas was sublet it would be necessary to get Columbia's approval on the deal. As its price of sanction Columbia demanded Martha Scott, property of Lubitsch partner Lesser, and she was used for 'They Dare Not Love.' Then Lubitsch was permitted to make his picture with Miss Oberon and Douglas.

"Apparently this was as confusing to Lubitsch as it is in the telling. At any rate, he has gone to Fox."

Well! Allowing for the fact that a straight line has length but no breadth, and admitting the Archimedes Principle, then the density of hot air displaced, supposing $x$ to be the unknown quantity, when multiplied by six, should give the exact number of cubic inches in a wrinkle of tripe. From this it should then be simplicity itself to discover who stole the lighthouse.—Q.E.D.

### THEY CAN'T TAKE IT

ACCORDING to a recent lecturer, who has been breaking the peace of the African jungle by showing films to the more uncivilised tribes, the natives just refuse to show interest, and did not take notice even when one reel of the picture was shown upside-down.

The lecturer drew all sorts of remarkable conclusions from this, chief among them that the natives just hadn't the intelligence to appreciate the treat being put before them. On the contrary, it is probable that the natives were merely bored and would have preferred something a bit more arty and Film Society.

We once attended a big West End opening where reel ten of the big picture was accidentally shown before reel nine, and after that reel ten was run through again for luck. Not one of the critics present, ourselves included, noticed any difference, although this may have been partly due to the excessive hospitality of the theatre's Press agent, a large monocled gentleman, we seem to remember, by the name of Sandy MacTavish or Ian MacDougal, or something to that effect.

On another occasion we once sat in a private theatre with G. B. Shaw, old Artie Shaw, the movie man, while on the screen a series of weird and wonderful colours flashed and faded, jumped and whirled. This happened for two or three reels and then, our senses jogged and our eyes aching, a polite German gentleman came forward to explain that these were the new German invention, Absolute Films. "Meester Shuw," he said, "I moost explains. . . ." "You can't," answered Shaw, reaching for his hat and coat, and giving the company a winning smile as he departed.

Which, we think, all goes to show that you can't blame those poor untamed savages.

### MUSIC HAS CHARMS

WRITING on the subject of film musical accompaniments, Ernest Betts says: "It is even said that his music is best when you don't hear it! There's a lot of truth in this view." Conversation then follows something on these lines: "That's a lovely number you never played. Would you mind not playing 'Roses of Picardy'?"

"I'm afraid I don't know 'Roses in Picardy,' but I'll not play 'Poet and Peasant,' if you wish."

"That will be lovely, 'Poet and Peasant' is one of the numbers I prefer not to hear most."

# War Time Prices Advance in Cornwall

## CHILDREN'S MATINEES

### Councillor's Allegations Against Exhibitors

**ALLEGATIONS of profiteering were made at a meeting of the Camborne-Redruth Urban Council. A member, F. Roch, declared that kinemas in the district were charging patrons, particularly children, enhanced prices for the cheapest seats.**

He also stated that the law regarding the exhibition of "A" pictures to children was being side-stepped, and suggested that the kinema proprietors should be asked to provide a special programme of films suitable for children at reduced prices.

Another member declared that the kinemas were taking advantage of the large influx of children in the area.

F. Delbridge said if the Council attempted to dictate to the kinema proprietors what prices they were to charge they would be asking the council for a reduction in their assessments.

The Chairman, F. E. Tossell, thought that if the kinema proprietors consented to a reduction in the prices charged to children, they would be no worse off financially, as at the present time some parents and billetors of children could not afford to send them to the pictures.

**Will Resent Dictation**

J. C. Roberts asked if they thought the proprietors were going to allow the Council to dictate to them as to how they should run their businesses.

F. C. Wells said he saw outside one local kinema a notice stating that all the cheap seats were filled, but when he went inside he counted 30 of such seats empty.

A member said if such a complaint was brought to the notice of the licensing authority it might be serious when the renewal of the licence was considered.

**Official Action Needed**

W. Uglow pointed out that it was not an easy thing for an individual to take action, but the Council was in a stronger position.

It was decided to ask the kinema proprietors to provide special programmes for children at reduced prices.

## KINEMAS OPEN TILL 10 p.m.

### Staggered Hours in West End

New hours of opening for kinemas in the West End of London come into operation this week.

Sunday opening hours are set at from 4.30 to 10, and starting with to-morrow (Friday) the staggering plan of closing will operate in four sections from 9.30. Closing hours will be 9.30, 9.40, 9.50 and 10 p.m.

Ten o'clock closing will, under the operation of the extra hour of daylight provided by the additional summer time which commenced last Sunday, enable all patrons to reach home before darkness sets in.

## SHORTS PRODUCERS

### Joint Action on Man Power

As a result of joint discussions the Association of Short Film Producers, the Associated Realist Film Producers and the British Short Film Makers Society, have appointed a committee to represent them jointly in order to deal with all matters appertaining to the reservation of man power in their section of the Industry.

Further joint action is anticipated as it is hoped that the action taken may lead to joint consideration on other questions and the putting forward of agreed solutions to various question affecting this side of the Industry.

## L.D.O.S. GLOATS

### Newcastle Branch on S.O. Ban

The claim that the opening of kinemas on Sunday would benefit men in H.M. Forces had been again exploded was made by the Rev. Alfred Thomas, secretary, at the annual meeting of the Newcastle branch of the L.D.O.S.

Satisfaction was expressed at the stand which Tyneside had taken against the secularisation of Sunday as proposed by the opening of kinemas and theatres, and Thomas Magnay, M.P. for Gateshead, was congratulated on his efforts in opposing it.

## THE BISHOP IS NOT HAPPY

Dr. Herbert Williams, Bishop of Carlisle, writing in the May issue of the *Diocesan Gazette*, says:—

"The House of Commons decision against the opening of theatres on Sundays left an uncomfortable feeling that it was not wholly just. If kinemas may open on Sundays and concerts given on Sundays—on what grounds should theatres not be granted a similar liberty?"

The Bishop thinks the decision as to how we should spend Sunday may best be left to a Christian man's conscience—provided he does not neglect the obligation of Christian worship and witness and the rights and freedom of the Christian community are unimpaired.

## BAIM FORMS NEW ORGANISATION

### Federated Films

Harold Baim, late director of Renown Pictures, has now completed the formation of his new organisation, Federated Film Corporation, and has taken the suite of offices at National House, 60-66, Wardour Street, W.1.

Details of his new company's output of films will be available within a few days. In the meantime the sales organisation throughout the United Kingdom has been set up and will be operative on the various territories during the coming week.

Mr. Baim wishes it to be known that he is no longer associated with Renown Pictures and all communications should be addressed to him at the address given above.

## BOMBED TROPHY TO AID C.T.B.F.

### Birmingham Golf Tourney Revived

Well-wishers of the Birmingham Film Trades War Comforts Fund met last week for the purpose of organising a golf tournament to augment its income. V. I. Olliver, the well-known exhibitor and sportsman, readily agreed to accept office as chairman. "Vic" Jones (20th Century-Fox), organiser of the fund, consented to act as hon. treasurer, while "Len" Grice (Kalee), hon. treasurer Local Benevolent Fund, agreed to undertake the secretarial duties.

The A. W. Rogers Cup, retrieved from the bombed premises of the Birmingham branch of Kalee, Ltd., is to be renovated by Mr. Grice and will become the chief award in this golf tournament.

The chairman started the subscription list with £1 1s., and also made himself responsible for the cost of the printing of the tickets.

Inquiries are being made with a view to the tournament being played over the course of the Walsall Club at an early date, D. Robertson (General Films) promising to undertake these.

## SUMMER TIME HOURS IN BIRMINGHAM

With the coming into operation of summer time last week-end the revised Sunday opening hours in Birmingham were introduced. Local kinemas commenced a summer season of performances between 4 p.m. and 10 p.m., instead of 2.30 p.m. to 8 p.m., in accordance with the Public Entertainments Committee's decision on March 17.

Week-day hours are now from 10 a.m. to 10 p.m.

## SOUTHPORT CHARITY CONTRIBUTION

### Unavailing Protest Against £300 Increase

Concerning the recent unsuccessful application of Southport exhibitors for a reduction in the charity levy from Sunday shows, it is interesting to recall that originally it was fixed at 10 per cent. of 1/52nd of the gross rateable value and was later reduced to 9 per cent.

Having regard to the increased costs of film hire and of renewals and the additional charges under the War Damage Act, exhibitors put forward a case to change the basis of the levy from gross to net rateable value and that the amount of the levy should be 5 per cent., but not more than 7½ per cent.

According to J. M. Cannon, divisional superintendent for G.-B., the proceeds of the levy have advanced from £600 to £900 from which only £25 per annum went to the C.T.B.F. Owing to war conditions, kinemas could not afford to pay £900 a year from their profits.

# WANING INTEREST IN WAR TIME B.K.S. ACTIVITIES

## Annual Meeting

### A. G. D. WEST RE-ELECTED PRESIDENT

**THE decision was unanimously reached at the annual meeting of the British Kinematograph Society on Saturday last that A. G. D. West, M.A., B.Sc., should remain as President for a fourth term of office.**

E. Oram, hon. secretary of the Society, referred to the fact that this step was contrary to the proposed new constitution of the Society, but the rest of the executive had felt that continuity of control was desirable at the present time, and had pressed Mr. West to remain in office. This course was unanimously approved by members.

Other elections to office were as follows: Vice-president, I. D. Wratten; hon. sec., E. Oram (unopposed); hon. treas., P. Bastie (unopposed); executive committee, Messrs. F. Watts, L. J. Hibbert, A. S. Newman, C. H. Champion, A. W. Watkins, and Dr. G. B. Harrison.

In the absence of the hon. treasurer, Mr. Oram submitted the accounts for the year, which showed an excess of income over expenditure of £171 19s. 4d.

**The Year's Activities**

Reading the report for the year, the hon. Sec., E. Oram, referred first to the innovation of Saturday afternoon meetings, necessitated by war-time conditions. A number of valuable papers had been presented, but attendances had generally been disappointing.

It had not been possible for the Society to inaugurate any fresh technical activities. Close contact had, however, been maintained with the British Standards Institution, and a number of draft standards were now under consideration by members of the Central Technical Committee.

During the year, two divisions of the Society had been formed, the Sub-Standard Division and the Projection Division.

Provisional arrangements had been made during the year for a course on processing and sensitometry; unfortunately, present conditions did not permit of sufficient support from laboratory staffs, and the arrangements had not been proceeded with. A series of courses for Army projectionists had been organised at the Regent Street Polytechnic, and it was felt that the services of the organising secretary, R. Howard Cricks, F.R.P.S., could best be employed by releasing him to co-operate in this organisation.

The standard of the *Journal* and *Bulletin* had been not only maintained, but improved. As would be seen from the accounts, the *Journal* had shown a small profit, for which thanks were due to the advertisers, whose support had made possible the continued publication.

The Society recorded with regret the deaths of the following members: R. J. Campbell, D. H. Geary, Neville Armitage, and a patron member, John Maxwell.

**Thanks for Help**

Votes of thanks were proposed from the chair to Mark Ostrer and the G.B. Picture Corporation for the use of the theatre for meetings, and to J. Abbott and his staff for their assistance; to patron members; the trade press; and to members of the various committees.

**Holding the Technical Fort**

The President then briefly reviewed the position of the Society. The Society, he said, had its functions to-day, and would after the war have still more important functions as the technical society of the kinematograph industry. Work such as education and standardisation must be kept going, while the *Journal* was of great importance. The President referred to the work done during the year by the hon. secretary—particularly in maintaining contact with the patron members—and by the organising secretary, who was mainly responsible for the work entailed in the production of the *Journal*.

## Old Edinburgh House Goes

Laurie Street Picture House, Leith, it was intimated at last week's meeting of the Edinburgh C.E.A., has been closed. It was one of the oldest houses in the city, and in its earlier years was called Leith Picture House. Several years ago the proprietor-manager, J. W. Hughes, took a very prominent part in C.E.A. affairs, but it had been for some time in other hands. Seating only about 300, it has been unable to stand up to the competition of larger and more modern houses.

# *Goldwyn to Release Two Films through RKO-Radio*

*SAM GOLDWYN is releasing two films through RKO-Radio: "Little Foxes" and a Gary Cooper film.*

*TWENTIETH CENTURY-FOX directors accept the resignation of Joseph Schenck, chairman. Edwin Kilroe, head of legal department, succeeds him on the Board, but no new chairman has been appointed. Schenck is to produce for the company when he returns to Hollywood, the company announces.*

*RCA PLANS to offer television equipment to theatres for $30,000 each, but no programme service is announced.*

*N. P. PERRY has been named Columbia chief in Australasia and Far East.*

*CONGRESS IS considering a new proposal to tax all theatre admissions except on children's 10c. tickets; radio stations are also on the list.*

*MERLIN AYLESWORTH, former NBC President and chairman of RKO-Radio, Inc., is named chief of radio section of the Committee for Cultural Relations between American Republics.*

*PARAMOUNT ESTIMATES its profit for the first quarter of the year ended April 5 at $2,475,000.*

*THE CONTINUATION of N. L. Nathanson as President of Famous Players (Canadian) is uncertain, but a decision will be made before annual stockholders' meeting on May 14.*

*JOHN O'CONNOR has been offered post of Executive Assistant to Nate Blumberg, of Universal; Fred Meyers may stay with RKO-Radio.*

*FCC AUTHORISES full commercial television July 1.*

*UNIVERSAL'S half-year profit is estimated at $1,700,000.*

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 8, AND WED., MAY 14

### *Thursday*

**Road Show (*United Artists*)**

**G.-B. Private Theatre. 2.30 p.m.**

**Cast:** Adolphe Menjou, Carole Landis, John Hubbard, Charles Butterworth, Patsy Kelly, George E. Stone, Margaret Roach, Polly Ann Young and Edward Norris. **Director:** Hal Roach.

In order to escape being married to Polly Ann Young, John Hubbard, wealthy society man, throws a fit and his outraged fiancee has him confined to a sanatorium, where he meets Adolphe Menjou, an eccentric millionaire. The two escape and join a travelling circus owned by Carole Landis, for whom Hubbard falls. His love is unrequited because Carole believes him to be soft—until Menjou tells her that in reality he is the world's greatest lion tamer. Carole thereupon buys a troupe of beasts in whose cage Hubbard performs some breath-taking antics in trying to keep a safe distance from them. Later Carole learns Hubbard's real identity and is hurt over his masquerade. While visiting Menjou's home town, the circus is attacked by a gang of roughs, who eventually are beaten off, but Menjou seizes the opportunity of cementing the romance between Hubbard and Carole by burning out the circus so that she will accept a new outfit her admirer has already bought. When Carole is shown the circus in a near-by town it is evident that the scheme has worked satisfactorily.

### *Friday*

**Short Features (*Paramount*)**

**Paramount Private Theatre. 11 a.m.**

Six important short subjects are scheduled by Paramount, including four one-reelers—"Popeye Presents Eugene, the Jeep," "Johnny Messner and His Orchestra," "All's Well" and "Seeing is Believing." "Once Upon a Time" and "How the Old Place Has Changed" are two two-reelers which conclude the programme.

### *Monday*

**Floating City (*Renown*)**

**Premier Theatre. 11.15 a.m. and 2.30 p.m**

The exhibitor's feature quota picture, "Floating City," produced by C. Pattinson-Knight, gives the audience the opportunity of going on the world's most famous liner, the *Queen Mary*. It is the first subject of its type and audiences join the producer in a trip across the Atlantic ocean to New York.

To-day the *Queen Mary* is serving her country in other ways than as a passenger ship; but the film shows with engrossing interest how gigantic a ship is this Queen of the Ocean. The finale shows the boat's safe arrival in New York, demonstrating powerfully Britain's command of the seas and America's co-operation.

### *Tuesday*

**Murder Among Friends (*20th-Fox*)**

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Marjorie Weaver, John Hubbard, Cobina Wright, Jun., Mona Barrie, Douglas Dumbrille. **Director:** Ray McCarey.

Twenty years ago eleven men took out $20,000 insurance policies under which the fewer the survivors, the more each received. With one month to go six of the eleven eligible survivors suddenly die from heart attacks. Marjorie Weaver sees in these wholesale heart attacks "murder among friends." She and John Hubbard (Dr. Tom Wilson) follow up clues which lead them into being taken into custody themselves by the police for burglary.

Eventually, however, as they reach the eleventh "legatee" a dagger is mysteriously thrown and kills him. The chase then resumes, finishing after electrically exciting thrills in a doctor's room in a hospital where John Hubbard unmasks the real murderer.

### *Wednesday*

**Golden Hoofs (*20th-Fox*)**

**Century Theatre. 10.30 a.m. and 2.30 p.m.**

**Cast:** Jane Withers, Charles "Buddy" Rogers, Katharine Aldridge. **Director:** Lynn Shores.

Starring versatile Jane Withers and bringing back again to the screen that favourite Charles "Buddy" Rogers, "Golden Hoofs" is a tale of the horse race track. Jane plays the part of a trainer at a horse-trotting stable owned by Rogers. On learning he is to sell the "totters" for racers, she is furious, but when she meets the owner and he tells her he has no desire to get rid of them all, she falls head over heels in love with him.

Complications arise, but all ends well when Rogers wins a race and hands all his winnings to Jane's uncle, a doctor who is trying to raise money for a hospital. He also publicly acknowledges Jane to be the trainer of the winner, and tells her he has decided that after all horse trotting is as good a sport as racing. At the fade-out their friendship is taking a deeper turn.

**Footlight Fever (*RKO-Radio*)**

**RKO-Radio Private Theatre. 11 a.m.**

**Cast:** Alan Mowbray, Donald MacBride, Elizabeth Risdon, Lee Bonnell, Elyse Know, Charles Quigley, Bradley Page, Chester Clute, Jane Patten and Georgia Backus. **Director:** Irving Reis.

How an ingenious impersonation backfires and brings happiness to an old lady, romance to two young people and success to a pair of impoverished Broadway producers, is the hilarious comedy basis of "Footlight Fever."

Alan Mowbray and Donald MacBride are featured as a couple of theatrical impresarios with plenty of ideas but little cash. To obtain finances for their new show, they pose as sailors, and call upon an eccentric spinster who has been a recluse for thirty years because her sweetheart went to sea, never to return. Pretending to be shipmates of her former lover, they manoeuvre her into backing the show, and in so doing they lure her out of her 30-year retirement. Although the old maid finally sees through their ruse, she lives up to the bargain, happy in her new-found life. And the sensational success of the play paves the way for her pretty niece to marry the handsome young fellow who plays the leading rôle in the show.

**Repent at Leisure (*RKO-Radio*)**

**Cambridge Theatre. 2.30 p.m.**

**Cast:** Kent Taylor, Wendy Barrie, George Barbier, Nella Walker, Thurston Hall and Charles Lane. **Director:** Frank Woodruff

This outstanding comedy romance co-stars Kent Taylor and Wendy Barrie.

Miss Barrie, daughter of a millionaire, runs away from home just before her marriage to Rafael Storm, a titled nobleman. She meets Kent Taylor, a salesman in her father's departmental store, and after a brief romance, during which the girl poses as a model, the couple are married.

Miss Barrie uses her influence to secure rapid promotion for Taylor, and shortly afterwards the young husband discovers her real identity.

What happens when Taylor leaves his wife and the store and joins a rival organisation, and the efforts of Miss Barrie to re-win her husband's affections are dazzling highlights leading to the romantic and memorable conclusion.

## Exhibitor's Daughter Weds Clergyman

The wedding took place at Chorley, on April 30, of the Rev. C. G. Yates, son of Mr. and Mrs. G. Yates, Hamilton Road, Chorley, curate at St. Andrew's Church, Ashton, and Miss Vera Hooley, daughter of Mr. and Mrs. A. Hooley, of Broadoak, Whittle-le-Woods. The bride is secretary to her father, a well-known kinema proprietor in Chorley.

*Carole Landis and John Hubbard in a scene from the Hal Roach production ROAD SHOW (United Artists)*

# LABOUR SHORTAGE AND USHERETTES

## WEST COUNTRY STAFF PROBLEMS

One of the worries of West Country exhibitors at present is the labour shortage, and the compulsory registration of girls is likely to make this problem acute, for many girls will, when they register, decide to pass into the Services or go into factories. Higher wages alone will be a sufficient incentive to induce many girls to take up some other form of employment in preference to kinema work.

As a result many exhibitors will find their staffs still further depleted.

It is already difficult to get girls as usherettes, and even when a girl is engaged a manager does not know how long he is going to keep her, and he has the trouble of not only continually changing his staff but of training new employees who, as soon as they become conversant with their duties, leave for some other employment.

# Ambassador for Britain

## BRITISH COUNCIL FILMS IN COLOUR

With the object of placing before the audiences of friendly and neutral countries overseas pictures of this country's beauty spots and everyday activities free from the suggestion of propaganda, the Film Department of the British Council gave an extremely interesting demonstration last week.

The films shown can certainly be classed as unusually effective examples, fit to hold attention and give pleasure as well as food for thought, without unduly stressing the nation's war anxieties.

"Green Girdle" (Strand Films), photographed in Technicolor, is truly a beautiful collection of shorts of London's Green Belt, and were it intended for home presentation would be entitled to advertise itself with many superlatives. None of them would exaggerate its merits for composition, colour values and excellence of camera work.

"Queen Cotton" (Merton Park Studios), also in Technicolour, is equally praiseworthy. The treatment of cotton from its unloading at the dock as raw material, through its many milling processes until it finally emerges as beautiful dress creations at a mannequin parade, is an object lesson in screen propaganda without boredom.

Three others, "Full Cycle" (Merton Park), "City Bound" (Spectator Films), and "Steel Goes to Sea" (Merton Park) made up a programme of shorts with merit and carrying conviction.

*Continued from page 3*

# CO-ORDINATING THE INDUSTRY

and have left the Industry. There is only a small number of craft and semi-craft workers, artists, actors and technicians available. Some are most highly skilled and cannot possibly be replaced. Moreover, even if female labour was available, it could not be trained to undertake the work necessary in the time.

"Upon this restricted labour supply, calls are made to man the kinemas, theatres, film studios, newsreels and laboratories. To provide E.N.S.A. and F.E.N.S.A. with its artists and other workers, to meet the civil technical units of the M.O.I., Army, Navy and Air Force, etc.

**Chaos and Inefficiency**

"The accumulated effect of this drain upon the limited man-power of the Industry by the different and inter-conflicting sources of demand I have mentioned is to add chaos to confusion, and inefficiency to bewilderment.

"A few actual examples of what is taking place will indicate the positions:—

"(*a*) The Army and Navy departments concerned with film unit work compete with private employers for certain technicians by inducements of staff commissions.

"(*b*) The Army want the use of 250 civilian kinema projectionists for Army film units. I have already written the War Office that they can train for Army film units all the projectionists they want for that work within the Army and by a group of projectionists already in the Army.

"(*c*) The Theatre and Film National Service Deferment Committees (on which I serve) have repeatedly to deal with deferment applications from within the Industry, the M.O.I., the G.P.O. for certain grades engaged on definite Government film unit work, and from E.N.S.A. Sometimes we are honestly at a loss as to what to do.

**Organisation Needed**

**"If the Industry is part of the war effort, and if its work for the Services and the civilian population is to be maintained, it must have the man-power to do it efficiently. And, having the man-power, that man-power must be co-ordinated and organised, and not nibbled and frittered away, as is now the case.**

"(I do not refer to any possible further call-ups for military service. I have not taken this factor into my argument. That is another problem.)

**Entertainment Industry Board**

"My personal suggestion is that you consider setting up some kind of Board within the entertainment industry on which all its sections shall be represented. This Board to be responsible to you for the ordering and allocation of all its man-power to the Industry itself, and to the M.O.I. and Service departments in respect to their civil needs for technicians and others. Such a Board, in addition, could conceivably be representative of your department and other Government departments, and could include the consideration of the whole question of entertainment and propaganda.

"Whatever may result, I sincerely believe the present situation is unsatisfactory and that some central co-ordinating authority or machinery is vitally imperative."

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# "THE GHOST GOES WEST"

## To be Reissued by British Lion

"The Ghost Goes West," one of the finest comedies ever made and an outstanding box-office success, is being re-issued by British Lion as a result of a deal just completed by S. W. Smith.

"The Ghost Goes West," an Alexander Korda production starring Robert Donat with Jean Parker and Eugene Pallette featured, is generally regarded as Rene Clair's greatest directorial achievement.

The delightful feast of light, scintillating entertainment this film provides, is obviously just what the public requires at the present time.

British Lion intend treating "The Ghost Goes West," with the same importance as the biggest of their new films. It will be re-Trade shown within the next week or so.

# BUTCHER'S TO HANDLE RENOWN PRODUCT

## YORKS ARRANGEMENT

As from May 12 Butcher's Film Service will represent Renown Pictures Corporation, Ltd., with regard to distribution of Renown Pictures in the Yorkshire and Lincolnshire territory.

This includes all despatch arrangements, and exhibitors in the Yorkshire territory should contact E. Tyler, branch manager, 41, Albion Street, Leeds. This applies particularly in reference to the booking of "Gone to the Dogs," the successful Cinesound subject, which has now passed its one-thousandth booking.

# "LADY HAMILTON"

## Enthusiastic Reception at Radio City

A personal cable to E. T. Carr and G. Archibald describes the amazingly enthusiastic reception of Alexander Korda's "Lady Hamilton" at the opening of the Radio City Music Hall on April 3. The attitude of both Press and public reflects heightened American regard for Britain's greatest naval commander and keen interest in his fascinating love story. It is equally a tribute to the genius of Alexander Korda. The cable also states that "Hamilton opened Music Hall to-day to terrific business. Will easily do one hundred thousand this week which acknowledged worst show week of year. Public reception magnificent. Press reviews extraordinary."

# EDINBURGH SPLIT ON SUNDAY OPENING

## Dissidents Prefer Donations

## RESERVATION OF OPERATORS

**FOUR Edinburgh houses, including the Caley and the Dominion, have declined to take part in Cinema Sunday in August and September. Louis Dickson, explaining the position regarding reservation of operators, said they were living in hope that reservation up to 35 would be continued, or a compromise adopted. No further action as to restricted advertising is to be taken. A. S. Albin presided.**

LOUIS DICKSON, reporting on the last meeting of the General Council, spoke of the withdrawal of the reservation of operators up to 35. Exhibitors, he said, were not to take this as the finish of the matter; it was not. The Ministry of Labour distinctly told their deputation that although the list was published it was still open to discussion, and that they might yet make some provision for them. It was hoped that would be done. They would just need to live in hope that either the present reservation would be continued or that it would be continued up to 30 or some such compromise.

JOE M'GUIRE asked, while they were living in hope, whether there might not be some idea of pooling resources and giving mutual assistance?

J. S. DUNBAR said in pooling their resources they might find operators above 35 working in Class 1 houses and therefore getting Class 1 wages. You could not ask these men to go to Class 2 houses and get Class 2 wages. You would need to have a standard rate of wages irrespective of the class of house.

The Chairman (A. S. ALBIN) thought if the alternative was closing down, the manager of the Class 2 house would be perfectly willing to pay the higher wage the operator was getting at his own house.

Mr. DUNBAR said there would be vacancies throughout the country, and operators might transfer their services in order to get the best offers. By the time the Ministry of Labour made up its mind some of the operators might be anywhere in the country or in the Forces.

### Studio Technicians First

Mr. M'GUIRE said there were operators going just now to the shipyards. Could they not be told that there was a good chance of reservation and thus deter them leaving the kinemas?

Mr. DICKSON said he told them in Glasgow last week and he was telling them there to-day. They did not know when they would call up this class. Technicians in the studios were to be called up in the middle of June. Their case was to be settled first and then operators. So long as technicians in studios were not settled the question of operators was not settled either.

ROBERT HONEYMAN asked if there could not be a move in Edinburgh to reduce the age of boys employed in the operators' box? Didn't they think 16 was too old? In Fife they could employ boys at 14.

Mr. DICKSON: Only as rewinding boys.

The CHAIRMAN thought if they had a good boy of 15 and employed him there would not be any trouble.

Mr. HONEYMAN: I asked for permission to employ a boy of 15 and I was refused.

### War Savings

The SECRETARY intimated that the City Chamberlain had approached Coun. Poole regarding Edinburgh kinemas which had no War Savings group and offered to arrange for someone to give a short address to their staffs and discuss details of the formation of groups.

The CHAIRMAN, recommending that all kinemas should have a savings group, said the collection of 6d. a week was no trouble at all. It was like their Benevolent Fund box, only requiring the manager to give the effort a little push, and they might have a savings group in every kinema in the city.

The Secretary (WM. MARCHBANK) asked managers with no groups to get into communication with Mr. Currie at the City Chamberlain's office. 'Phone No. 23031, extension 248.

### Kinema Sunday Dates

The SECRETARY intimated the following arrangements for opening in connection with Cinema Sunday:—

August 24.—Playhouse, Blue Halls, Grand, Capitol, Bungalow, Monseigneur and Roxy.

August 31.—New Victoria, Caley, Coliseum, Lyceum, Embassy, Alhambra and Rio.

September 7.—New, Salisbury, Regent, County, State, Synod Hall and King's.

September 14.—St. Andrew Square, La Scala, Haymarket, Carlton, Gaiety, Tollcross and Astoria.

September 21.—Palace, Regal, Tivoli, Ritz, Laurie Street and Portobello Central.

September 28.—Rutland, New Palace, Picturedrome, Dominion, Leith Palace and Broadway.

All proprietors, he said, had been asked if these dates were suitable and some replies had been received stating that they did not desire to open on a Sunday.

The first reply was from the Caley, signed by R. M'LAUGHLIN, in which he said his directors were opposed to the proposal and did not desire that the Caley should be open for the showing of entertainment films on a Sunday.

He took exception also to the statement that the Applications Committee were acting on the unanimous decision of the section and would like to point out that it should be clearly stated in all publicity sent to the Press that it was the unanimous decision only of the members present at the meeting.

Replies were also received that the Carlton, Blue Halls and the Dominion would not be opened for a Sunday show. Laurie Street, it was stated, had been closed since April 19.

### News Theatre Gesture

The reply from the Monseigneur News Theatre stated that the company preferred to give a donation of £15 instead of opening, and expressed the hope that the response they got from the larger houses would fully justify the worthy efforts they were making.

MAX FRIEDMAN said the Monseigneur had only 300 seats, and their donation represented a full house at their usual charge of 1s.

The CHAIRMAN, amid applause, said the Monseigneur had made a very delightful gesture.

Coun. J. R. POOLE suggested that there might be good reasons for a particular kinema not opening. One he had in mind was doing very useful work for the Services every Sunday night.

Mr. DUNBAR said if Coun. Poole was thinking of the New Victoria, where the Garrison Theatre was held on Sunday nights, he could assure him he had taken precautions to see that the New Victoria would be open.

### Against Sunday Shows

Capt. W. M. CAMERON (Dominion) said, although he was not taking part in Cinema Sunday he was not running away from criticism, but had made a point of coming to that meeting. His feeling was that at no time had the section been in favour of Sunday opening, and when they approached the magistrates for a Cinema Sunday they had turned the proposal down. Now he understood they had reluctantly agreed, and he didn't see why they should force something on the magistrates they did not want.

The CHAIRMAN said if Capt. Cameron had been at the recent meetings he would have known that that was not the position.

Coun. POOLE said the magistrates got the idea quite wrongly that this Cinema Sunday would be the thin end of the wedge of Sunday opening generally. But surely Sunday opening generally did not follow opening one set of houses for charitable purposes.

Capt. CAMERON confessed the announcement of the Sunday shows was to him something of a bombshell. He had more or less given the Ministry of Information the offer of his house any Sunday night, and they came to him often on the very shortest notice. So he was not altogether a free agent in the matter. That, however, was not really his excuse. The fact was he was not keen on Sunday kinemas at all.

### Benevolent Fund's Claim

The CHAIRMAN said he also had been running these M. of I Sunday lectures, but he always reserved the right to take them only if he wanted them, and he was quite sure they would be pleased to let them have their houses to themselves any Sunday if it was to help the Lord Provost's War Funds.

Mr. DUNBAR appealed to Capt. Cameron to reconsider his decision. He thought it was the least his staff could do to give up one Sunday in the year to help their own Benevolent Fund, from which any of them might require assistance. He was quite sure the staff, if they had that pointed out to them, would not refuse to come in.

Their Benevolent Fund was to get 25 per cent. of the proceeds of Cinema Sunday. Why should Capt. Cameron not notify the M. of I. right now that on that particular Sunday his house would not be available?

The CHAIRMAN: I think it is dreadful that we should lose £75 or £100 from the Dominion.

Capt. CAMERON said, like the Monseigneur, he would give a contribution, but they had always been against Sunday kinemas.

The CHAIRMAN: Before you write your cheque out give it another thought.

### War Bonus

It was agreed to accept the decision of the Glasgow Tribunal Court regarding a war bonus so far as it affected members of the N.A.T.K.E., the bonus is 5 per cent. on the basic rate of £2 10s. per week or under and 2½ per cent. on wages over £2 10s. It takes effect from June 2.

As to the application of the E.T.U. it was agreed if the Tribunal Court were held in Glasgow that they should employ the same counsel as appeared in Glasgow. If it was held in London the matter should be left to Mr. Fuller.

# Glasgow Cinema Sunday Record

## £5,661 FOR TRADE AND LOCAL CHARITIES

*Chief engineer Varney of the Paramount, Glasgow, and Charlie Young who has joined the R.A.F.*

### CINEMA CLUB SCOOP

**NOTWITHSTANDING the many calls by war charities upon patrons and kinemas within the Glasgow area, the record sum of £5,661 was realised by the recent series of Cinema Sundays.**

This magnificent total is equally divided between the Lord Provost's Charities Fund, local hospitals, and the Scottish Cinema Trade Benevolent Fund, each receiving £1,887. The allocation to the hospitals is now being made.

An unusual distinction has been achieved by President Beveridge, who has persuaded Sir Steven Bilsland, District Commissioner for Western Scotland, to attend Friday's meeting of the Cinema Luncheon Club.

It is seldom such an opportunity is afforded the club to hear such a distinguished speaker, and it is hoped the members will turn out in full force.

### Glasgow Paramount Changes

With the call up of Charlie Young, who has been manager at the Glasgow Paramount since its opening over six years ago, Fred Fuller, who is well known in Plaza and Carlton circles in London, and who has been asistant to Mr. Young for a few months has now been appointed general manager. He has as his house manager J. Nash Sex, who has come up from Cardiff.

Before Charlie Young left to join the R.A.F. last week, the Paramount staff made him a presentation of a very handsome fitted dressing case. This was handed over by Mr. Varney, the chief electrician, after Saturday night's performance, to the strain of "For He's a Jolly Good Fellow." Charlie also took away with him several tangible tokens of the respect and esteem in which he had been held in Glasgow, also many individual souvenirs.

### Lodge Anima

The Second Degree was conferred last Friday on two candidates by Bro. A. J. Watt, P.H., assisted by Bro. J. Maloney, Senior Warden, and other office bearers. R.W.M. Brother W. Bendon presided, and the good attendance shows that interest has been quickened in kinema masonic circles.

### Novel Publicity Angle

Manager Jimmy Archer, of La Scala, is a bright lad, full of ideas. He has been in correspondence for some time with a manager in Texas, W. S. Samuel, of the Lyric, Port Nesch. Both managers exchange publicity ideas and some of the American ones are decidedly novel for this side of the pond. Mr. Samuels, too, has made use of some of Mr. Archer's ideas.

# RESTRICTION OF ADVERTISING

## EDINBURGH TAKES NO FURTHER ACTION

After a very brief discussion Edinburgh branch agreed to leave the matter of advertising in the hands of managers.

At the last meeting it was agreed, as they were restricted to seven lines in the *Evening News*, to restrict advertising also in the *Evening Dispatch* to seven lines.

But as it was intimated that the Synod Hall would not agree to the proposal, J. M'GUIRE said he, too, wanted the option of not restricting himself. Thereupon Mr. Dunbar withdrew the motion he had moved, and it was agreed to defer discussion till the next monthly meeting.

Last week, however, Mr. DUNBAR moved that matters stand where they were. His object in moving as he did at the last meeting was to save expense. He did not see that an extra ¼ in. was going to make any difference to business. He felt sure that very soon they would be restricted by the *Dispatch* also.

Coun. POOLE, on the other hand, thought it should be left to the discretion of managers. In these days opportunities for advertising were very limited.

J. M'GUIRE said he assumed they were not rescinding their former resolution restricting themselves to a maximum of 1¼ in.

The CHAIRMAN said that stood, and added that after all the *Dispatch* was the paper that had shown them most consideration.

# WAR DAMAGE TO FILMS

## Dundee Question as to Liability

An inquiry was made at the last meeting of the Dundee section of the C.E.A. as to whether liability for the damage or destruction of films as the result of enemy action is the responsibility of the exhibitor or the renter.

Miss McIntosh, the secretary, was asked to obtain the information required.

### Red Cross Scheme Progress

The business was of a formal nature, but it was intimated that the Red Star ambulance scheme was going ahead for the first week in June and all exhibitors are to co-operate in screening trailers, taking-up collections, and appealing to patrons to help in making this kinema war effort a big success.

A committee is to make arrangements, with power to co-opt to their number.

### Appeal Organisation

The section has received so many requests for charity appeals that a committee has been appointed to deal with them.

# "A" FILMS BAN FOR CHILDREN

## Women's Institute Resolution

A resolution that children under the age of 16 should not be allowed to see "A" films when accompanied by parents was carried almost unanimously by a largely attended half-yearly meeting of the Yorkshire Federation of Women's Institutes. Mrs. Edward Shaw (president) was in the chair.

Proposing the resolution, a Meanwood (Leeds) delegate described some English films as being "as bad as those of foreign origin," and said that vulgar and sensational films were being presented daily to millions of children.

An Adel (Leeds) delegate, who seconded, said there were a number of films which were not suitable for children to see, and her branch did not support the view that children should see them, even if they were with their parents.

### Parents Responsible

Another delegate put forward the view that parents must individually accept the responsibility of deciding whether their children ought to see a particular film.

An East Keswick delegate said that she would not have sent children to see "The Great Dictator," where gangs of Storm Troopers were shown assaulting people. The same delegate also considered "Snow White" unsuitable for children.

Another speaker also held that parents ought to be the best judges whether their children should see a particular film.

A mother of six young children said that there were plenty of good films for children to see without taking them to see "A" films.

The resolution was forwarded to the National Federation of Women's Institutes.

*A scene from CHEERS FOR MISS BISHOP starring Martha Scott and William Gargan (United Artists) reviewed in this issue*

A 12 EPISODES SERIAL
"THE HURRICANE EXPRESS"
*The Speed Thriller of the Year*
DISTRIBUTED BY
EXCLUSIVE FILMS, LTD.
60-66, Wardour St., W.1

# WAR BONUS INCREASE IN THE WEST

## DEVON AND CORNWALL DECISION

### Tribute to Major Ellis

**DEVON and Cornwall Branch, in view of the injuries suffered in Plymouth, the normal headquarters, held its monthly meeting at Torquay. A letter from the National Savings Committee on the formation of war savings groups in the districts received long and sympathetic consideration. Leslie G. Hill was in the chair.**

The subject was introduced by the CHAIRMAN, and it was eventually decided that the secretary (Chas. H. Rundle) should reply that each kinema ought to be asked to make its own arrangements. Many kinemas in the district had set up a scheme on the lines suggested, but if it were desired that their activities should be increased they should write to the individual exhibitor.

**Additional War Bonus**

An application was received from T. O'Brien asking for further consideration to the Draft Memorandum of Agreement between the N.A.T.K.E. and the C.E.A. The CHAIRMAN explained that the question had been fully considered in General Council and they had recommended a 5 per cent. increase on the 7½ per cent. recently granted. Some proprietors had already had to pay increases in order to retain their staffs.

The following resolution was carried and will be sent to Mr. O'Brien:—

That this branch submits to T. O'Brien, general secretary of the N.A.T.K.E., a decision to increase the war bonus of all staffs from 7½ per cent. to 12½ per cent. on the existing basic rates of agreement as and from the first pay day after ratification of this offer; to those employees who are now receiving wages equivalent or in excess of the 12½ per cent. on the basic rates of pay no further increase is payable."

**S.O. Arrangements**

An application to consider a compromise on regular Sunday opening was submitted by the N.A.T.K.E., but members considered that the arrangements came to at the conciliation meeting held in May, 1940, by the two parties were working satisfactorily and that all staffs were perfectly contented with them. That being so the branch was of opinion that the present arrangements should be adhered to.

It was decided to send an answer to this effect to the union.

**War Damage**

The subject of war damage cropped up, but was not discussed beyond giving of advice as to what to do in certain cases.

**M. of I. Films**

Once again this subject arose, members complaining that in spite of the recent agreement between the C.E.A. and the M. of I. that films should not be shown in towns or villages where there was a kinema this was not being adhered to. One complaint came from the Devonshire village of Buckfastleigh. It was explained that the matter was being referred to London and the General Council.

**Appreciation**

Presentation to Major A. O. Ellis, who recently retired from the chairmanship of the branch after eleven years' valuable and honourable service, followed.

The Major was presented with a handsome silver tea service and silver tray; on the latter was the inscription:—

"Presented to Major A. O. Ellis by members of the Devon and Cornwall branch of the C.E.A. of Great Britain and Ireland as a happy reminder of the very sincere appreciation of the manner in which he carried out the duties of the office of chairman for eleven years, 1930-1941."

He also accepted a pair of framed water-colours of Torquay scenery from W. T. Roberts, who for much of the time Major Ellis occupied the chair, has been the KINE. reporter.

The CHAIRMAN made the presentations in suitable speech and nearly all present had something to say in laudation of Major Ellis's work, with special emphasis on the help he had been in advising young exhibitors.

The Major had been bombed out of his home but promises that the presents will find a safe corner in his new residence.

## KINEMA HOURS

### Manchester Grants Thirty Minute Extension

Permission has been granted by the Manchester city police for local kinemas to remain open to the later hour of 10.30 p.m. With a view to avoiding congestion of the late night transport services which will be operated from the city until 10.40 p.m. (half an hour later than was the case hitherto) it is likely that city kinemas will continue to stagger the performance times to finish between 10.15 and 10.35 p.m.

## "Penny a Week" for Red Cross

The work of the Red Cross and St. John organisation was depicted in "The Red Cross in Action," which was shown recently at the Odeon, York, in aid of the "Penny a Week" Fund. A special invitation show was given to local dignitaries by Manager M. S. Moore.

*Ingrid Bergman, Robert Montgomery and George Sanders in RAGE IN HEAVEN (M-G-M)*

## KINEMA FIRE-WATCHER SUMMONED

### Gas Employee's Kinema Job

### PROBLEM OF PRIORITY

**IF a man accepts engagement as fire-watcher at a kinema apart from his daytime employment and is subsequently called upon by his day employer to discharge fire-watching duties at his place of work, can he justifiably give priority to his kinema engagement?**

That question confronted the Salford stipendiary magistrate last week. The case was one in which Herman Smith, of Pendleton, was summoned for failing to attend to his fire-watching duties on a night allotted to him.

It was stated that defendant was a gasworks employee, and, apart from his usual employment, was engaged as a fire-watcher at a kinema, which, the deputy chief constable contended, was a secondary employment, a "pin money occupation." Defendant had been told he was included in the gasworks fire-watching rota, but he did not attend on the night chosen for him. As he earned his wages at the gasworks and firms had to include their workmen in fire-watching schemes the latter would be nullified if men could pick and choose.

Defendant told the court that he offered to do fire-watching duty at the gasworks on Sunday nights when he was not engaged at the kinema. Evidence was also given by the kinema manager that Smith was included in the list of the kinema fire-watchers and the arrangement had been approved by the authorities.

The stipendiary magistrate considered that Smith had no wish to shirk his obligations and was willing to take his turn at the gasworks provided it did not clash with the kinema. That appeared quite reasonable. The issue was who had prior claim on his services. Decision was adjourned for a fortnight.

## EMERY SAVINGS GROUPS

All kinemas of the J. F. Emery circuit in Lancashire have formed National Savings groups for the benefit of staffs.

As Dennis C. Walls, the general manager of the circuit, remarks: "This is a movement which should be encouraged."

Closing hours of kinemas in the Kirkdale petty sessional division have been extended until 10.30 p.m. during the period from May 5 to August 9.


Mr. EXHIBITOR

A FEATURE QUOTA PICTURE You Must Book

FLOATING CITY

Length 3,500 ft. Certificate "U"

TRADE SHOW

Preview Theatre, Dean Street, W.1

MONDAY, MAY 12th, 1941

at 11.15 a.m. and 2.30 p.m.

RENOWN PICTURES CORP., LTD.

Managing Director: J. G. MINTER.

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'Phone: 4403-4-5


# BIRMINGHAM RESTRICTS S.O. TO 2½ HOURS

## WOLVERHAMPTON TO VIEW SUNDAY FILMS

**RESTRICTIONS of Sunday opening hours in the County of Warwick were notified to the members of the Birmingham and Midland Branch at the April meeting. From the beginning of this month they are limited to 2½ hours, between 7 and 10 p.m.**

At the request of the exhibitors the matter will be considered again at a special meeting of the Licensing Committee on Wednesday (May 7). The branch is seeking permission to be represented at that meeting.

Outlining the position at Wolverhampton the official report states that while conditions of Sunday opening had been agreed between the Watch Committee and the branch, the Town Council, on the recommendation of the Watch Committee, agreed that the licences should not be issued until grievances voiced by the N.A.T.K.E. regarding the terms of employment had been remedied.

The existing agreement with the N.A.T.K.E. governed the conditions of Sunday employment, but instead of following the constitutional procedure provided therein and approaching the C.E.A. the N.A.T.K.E. approached the Watch Committee direct. It was only after the Watch Committee recommended the withholding of the licences until the matter was settled that the N.A.T.K.E. approached the local C.E.A.

As the result of a deputation from the branch waiting upon the Watch Committee the restriction was withdrawn, and Sunday opening commenced in Wolverhampton on April 27. A negotiating committee to meet the N.A.T.K.E. was appointed, this consisting of C. H. Russ (Chairman), S. W. Clift, R. H. Dewes, B. T. Davis, E. B. Gold, K. F. Jones, and R. H. Rigby.

**Birmingham's Example**

In his report of the last meeting of the Sunday Films Committee H F. CORNFORTH informed members that the Birmingham scheme for reviewing films for Sunday showing had been adopted by the Wolverhampton Licensing authorities. All the films reviewed by the Birmingham Committee at its April meeting were considered suitable for inclusion in Sunday programmes.

Lt.-Col. S. K. LEWIS, National President of the C.E.A., mentioned that he had been approached by several delegates to the General Council who asked that consideration should be given to the possibility of the June meeting of the Council being held at Llandudno. Such a gathering it was thought might offer a favourable opportunity of holding a miniature conference under the joint auspices of the Birmingham and North-Western Branches

Should the suggestion mature the branch unanimously decided to support the proposal.

It was announced that arrangements had been made to hold a Kinema Ball to-morrow, Friday, May 9, at the Civic Hall, Wolverhampton, on behalf of the Cinematograph Trade Benevolent Fund.

Joe Loss's Band and a first-class military band had been engaged, while, by permission of George Black, there will also be a cabaret.

## FOURTEEN STUDIOS ON PROPAGANDA

### M. of I. Encouragement to Production

In the House of Commons on Wednesday Capt. A. S. Cunningham-Reid asked the Minister of Information how many film studios in the British Isles were being used for the making of propaganda films.

Mr. Duff-Cooper said that films commissioned by the Ministry of Information were now being produced at 14 studios in this country.

Capt. Cunningham-Reid: In view of the fact that a great proportion of studios in this country have been requisitioned for other purposes, and considering the importance of British film propaganda, will the Minister make representations that the Industry should not be stifled in this way?

Mr. Duff-Cooper: I do not think that the productions of the Ministry of Information are stifling the Industry, but rather are encouraging it.

Capt. Cunningham-Reid: Is not the Ministry of Information concerned with films generally?

Mr. Duff-Cooper: We produce films of a propaganda nature.

## KINEMA DRIVE FOR WAR WEAPONS

### Folkestone Effort

Folkestone, just across the water from trouble and occasionally smack in the middle of it, prefaces the world première of "Kipps" at the Central on May 12 with a War Weapons Week, which includes several kinema dates. On Saturday the week was opened officially, local dignitaries, headed by the Mayor, doing the necessary at the Odeon, Sandgate Road.

On Monday there followed a gala performance at the Central, to be attended by the Mayor and Corporation. During the week War Savings Certificates to the value of £25 daily will be given to patrons.

On Saturday a grand gala will be held at the Odeon. Both kinemas will show a National Savings film throughout the week and, to make the populace thoroughly kinema-minded, a film van will take screen shows to the stay-at-homes in the district.

# Jean Arthur Comedy Heads RKO-Radio May Offerings

## FIVE FILMS IN IMPOSING TRADE SHOW LINE-UP

**HEADED by two of the season's greatest potential box-office winners, "The Devil and Miss Jones" and "Dangerous Moonlight," RKO-Radio's great May Trade show line-up abounds in sparkling, star-studded entertainment. The new group is mainly composed of hilarious comedies—fulfilling to the hilt the current demand for light, relaxing screen fare.**

Trade show screenings of the new quintet are as follows:—

Wed., May 14. 11 a.m., RKO-Radio Theatre.—**Footlight Fever,** with Alan Mowbray and Donald MacBride.

Wed., May 14. 2.30 p.m., Cambridge Theatre.—**Repent at Leisure,** with Kent Taylor and Wendy Barrie.

Thurs., May 15. 11 a.m., RKO-Radio Theatre.—**Melody for Three,** with Jean Hersholt.

Thurs., May 15. 2.30 p.m., Cambridge Theatre.—**Dangerous Moonlight,** with Anton Walbrook and Sally Gray.

Tues., May 27. 2.30 p.m., Cambridge Theatre.—**The Devil and Miss Jones,** with Jean Arthur and Robert Cummings.

### Great Comedy Team Reunited

Revolving around the hilarious efforts of two theatrical producers to finance a play, "Footlight Fever," with Alan Mowbray and Donald MacBride co-starred, is concerned with the devious methods employed by Mowbray and MacBride to obtain financial backing when their backer withdraws his support.

From the leading man's sweetheart, whom the actor won't marry until he has a job, the impresarios learn that her aunt is very rich, although eccentric. In an attempt to obtain the finance they pose as shipmates of the spinster's long-lost sailor lover, but immediately find themselves deep in difficulties caused by the aunt's crooked business manager, who is also in love with the pretty niece. However, the producers eventually manage to get the play opened, the leading man wins the girl, and the eccentric aunt learns how to live a full life again, thanks to the madcap impresarios whom she knew to be impostors from the very start.

In addition to Mowbray and MacBride, and Elisabeth Risdon as the rejuvenated aunt, the cast also includes Lee Bonnell and Elyse Knox, as the young sweethearts, Charles Quigley and Bradley Page. Irving Reis directed.

### Bright Comedy

A scintillating example of sparkling, up-to-date comedy romance, "Repent at Leisure," in which Kent Taylor and Wendy Barrie are co-starred is a story which deals with the unusual romance of a runaway heiress and a young departmental store assistant.

With her father's connivance, Wendy Barrie, the heiress, leaves home just before her wedding to a foreign prince. Posing as a model, she excites the sympathy of Taylor, who, unbeknown to her, is a salesman in her father's emporium. Anxious to keep and improve his job, the young man proposes to Miss Barrie, and they are married. She uses her influence to secure rapid promotion for her husband, but when eventually her identity is revealed Taylor leaves her to join a rival concern. The complications that ensue before the couple are reunited—involving a number of deliciously humorous scenes with Taylor, Miss Barrie and George Barbier, playing the girl's father—bring the film to a romantic, laughter-laden conclusion.

In addition to George Barbier, Nella Walker, Rafael Storm, Thurston Hall and Charles Lane form the nucleus of the outstanding supporting cast. Cliff Reid produced and Frank Woodruff directed.

### Fifth "Dr. Christian" Feature

Fifth in the highly popular "Dr. Christian" series featuring Jean Hersholt as the beloved medico, "Melody for Three," a wholesome combination of exhilarating comedy, sparkling romance and human drama, presents a deviation from the previous basic plots of the "Dr. Christian" films.

Hersholt becomes friendly with Fay Wray, a divorcee, and Standish, her young son, and learns that Miss Wray was the wife of Walter Woolf King, a noted orchestra leader, from whom Standish has inherited his remarkable musical ability. Called to treat the victim of a 'plane crash, the doctor recognises the man as King. Hersholt insists that Miss Wray nurse her ex-husband, but when a reunion is in sight, the arrival of Astrid Allwyn, the conductor's fiancée, complicates matters. What happens when Miss Wray leaves, the successful efforts made by Hersholt to bring them together again, and the radio début made by the talented Standish are brilliant highlights leading to the dramatic and romantic conclusion. Erle C. Kenton directed.

### "Dangerous Moonlight"

Heralded as one of the greatest and most timely dramas to emanate from a British studio in recent years, "Dangerous Moonlight," in which Anton Walbrook is starred with Sally Gray in an important rôle, deals with the experiences of a famous Polish aviator-pianist torn between continuing his brilliant musical career or serving his country as a fighter-pilot.

The action opens in Warsaw when Sally Gray, American newspaperwoman, seeking refuge during an intense air attack, meets Anton Walbrook, a famous pianist serving with the Polish air force. After the conquest of Poland, Walbrook escapes to America with Derek de Marney, an intrepid Irish flyer. Walbrook and Miss Gray meet again and soon afterwards are married. After starting a concert tour, Walbrook finds it increasingly difficult to resist joining the Polish forces in Britain. He comes to England. De Marney is killed in a flying accident and, later, Walbrook himself is seriously injured. Miss Gray finds him suffering from loss of memory. The efforts to effect a cure and the final reunion between the couple only come about after some of the most tumultuous and memorable sequences seen in a recent motion picture.

Prominent rôles are taken by Percy Parsons, Keneth Kent, J. H. Roberts and Cecil Parker. The film, produced at the Denham Studios, has been lavishly mounted by Executive-Producer William Sistrom, while Brian Desmond Hurst is responsible for the fast-paced and deft direction. Shaun Terence Young contributed the story.

### Jean Arthur Stars

Already proving a terrific hit in America and offering Jean Arthur, one of the screen's greatest stars, in the title rôle as Mary Jones, "The Devil and Miss Jones," in which Robert Cummings has the romantic lead and Charles Coburn shares title honours will also be shown.

The trouble originates in a huge departmental store, where a group of employees, trying to improve conditions, have hung an effigy of their chief, the publicity-shunning Coburn, in front of the store. Angered at the insult, Coburn secretly takes a job as shoe clerk in the establishment, seeking to learn the identity of the culprits. Miss Arthur, in the shoe department, befriends the lonely newcomer, protecting him from the attentions of the supercilious floor manager and introducing him to an elderly feminine clerk, who she thinks would make an ideal matrimonial partner for him. Coburn discovers that Miss Arthur's boy friend, Robert Cummings, is the leader of the rebels, and he grimly tries to learn the names of the others, so that he can discharge them. However, through the well-meant and unsuspecting efforts of Miss Arthur, the millionaire comes to view the trouble in a different light, and at a crucial moment joins the ranks of the aggrieved employees against the store management.

How it all turns out, with the enlightened rich man clearing the way for the employees to win a victory, makes for the joyous finale of this unique and sparking subject.

Giving the three principals some of the finest opportunities of their careers, the picture also features a notable group of supporting players: Edmund Gwenn, Spring Byington, S. K. Sakall, William Demerest and Walter Kingsford.

Sam Wood, responsible for "Kitty Foyle," directed the new film.

*Walter Kingsford, Edmund Gwenn, Robert Cummings, Charles Coburn and Jean Arthur (starring as "Miss Jones") are shown in a scene from THE DEVIL AND MISS JONES, romantic RKO Radio comedy to be Trade shown on May 27*

# S.E. Lancs Oppose Summer Conference

## "INADVISABLE," SAYS THE EXECUTIVE COMMITTEE

### Protest Against Gas-Mask Rule

**THE holding of any form of a Summer conference was deprecated at the recent meeting of the South and East Lancs branch. The opinion was expressed that owing to prevailing conditions it is inadvisable to hold a conference at Llandudno or anywhere else this summer.**

The suggestion that the C.E.A. should hold a conference at Llandudno was discussed by the committee of the branch at their meeting at Manchester at which John Mather (Bury) presided.

### Inconsistency at Stockport

WALLY BAKER, secretary of the Stockport local association, wrote explaining that a series of Sunday concerts was to be held in a Stockport public hall. Permission had already been given by the licensing justices, whose attitude appeared to be inconsistent, as they had previously turned down a similar application sponsored by the Stockport exhibitors.

In asking for the guidance of the branch, Mr. Baker intimated that he had already notified the General Secretary of the facts.

In view of all circumstances, the committee decided to postpone taking any action until the General Secretary's views had been obtained.

### Exhibitors' Quota Problem

In the course of his report of the last General Council meeting, J. J. MCCRACKEN pointed out how difficult it was for exhibitors to comply with quota requirements.

The situation, he said, might be eased if double-feature programmes were discontinued, as they not only provided unfair competition for the small exhibitor, but absorbed film product which was badly wanted. If programmes were kept down to a reasonable length there would be no real need for quota regulation.

### M. of I. Releases

Action by the Ministry of Information in proposing to curtail the issue of film copies was also discussed by J. J. McCracken. It had been indicated that if there was a smaller consumption of film stock for ordinary weekly programmes, there would be more footage available for the M. of I.

Several members spoke in support of the views expressed by Mr. McCracken.

### Gas Masks and Kinemas

Exhibitors considered it unfair that they should be expected to refuse admission to patrons who did not carry gas masks. The onus of such disciplinary action should not be placed on them. If employers would insist on their workpeople and staffs carrying their gas masks, there was the probability that people would form the habit of taking their respirators with them wherever they went.

### A "Stupid" S.O. Policy

Chairman JOHN MATHER commented on the "stupid" policy of one kinema proprietor who proposed to open his theatre on Sundays and to allow free admission to members of H.M. Forces and 6d. per person accompanying them.

The facts had been reported to C.E.A. headquarters, whose reactions were awaited.

The committee gratefully accepted the invitation conveyed by T. LEWIS, of the Art Theatre, Bury, on behalf of his directors, to luncheon, on the occasion of the next committee meeting, which will be held at Bury on May 28.

## SOUTHPORT'S NEW LICENCE CONDITIONS

A condition has been attached to all kinemas licences in the borough of Southport that all new appointments to kinema managements within the area must first be submitted to the Chief Constable for his approval.

*Nelson Eddy and Jeanette MacDonald in BITTER SWEET (M-G-M)*

# NEW M-G-M SUBJECTS

## Comedy Search for Joan Crawford

Work has started at the M-G-M studios on "A Woman's Face," Joan Crawford's first film in many months. Melvyn Douglas is co-starred and the supporting cast includes Gwili Andre, Osa Massen, Donald Meek, Marjorie Main, Albert Basserman, Reginald Owen, Connie Gilchrist, Charles Quigley and Richard Nichols. George Cukor is directing this Victor Saville production.

Now Metro-Goldwyn-Mayer is looking for a comedy to complete the year's programme planned for Joan Crawford. Miss Crawford will make three films—one drama, one comedy and one "different" type of picture. "A Woman's Face" comes under this last classification since it is a psychological melodrama. Louis Bromfield's "Night in Bombay" is the drama. When a comedy is found the programme will be complete.

### Young and Sothern

Robert Young will team with Ann Sothern for the third time when "Lady Be Good" goes into production. The two appeared together in "Dangerous Number" and "Maisie," the first of Miss Sothern's now successful "Masie" comedies. Young is currently before the cameras with Laraine Day in "The Trial of Mary Dugan." Others in the "Lady Be Good" cast are Eleanor Powell, Tony Martin and Red Skelton.

### "The Penalty"

Emma Dunn, who plays Lew Ayres' mother in the "Dr. Kildare" pictures, assumes a new parentage on the screen. She was assigned the rôle of Ma McCormick, Robert Sterling's mother in "The Penalty," Metro-Goldwyn-Mayer's film version of Martin Berkeley's stage play.

In the rôle she is one of the reforming influences in the life of Gene Reynolds, playing a gangster's son who finds regeneration on a farm. Lionel Barrymore, Edward Arnold and Reynolds head the cast. Harold S. Bucquet is directing.

Another mother rôle will be that enacted by Fay Bainter in "Love Crazy," the new William Powell-Myrna Loy film, in which she will play Miss Loy's parent. Jack Conway will direct.

### New Dance Introduced

Hollywood will have a new dance craze in the "Calypso Jive." Judy and Senor Sergio Orta introduce a comic version of it in Metro-Goldwyn-Mayer's "Ziegfeld Girl."

It combines a medley of Conga, Rumba and Caribbean rhythms and is more adaptable to ballroom dancing than either the La Conga or Rumba.

Since the cast of the musical have been rehearsing the number, Lana Turner, Tony Martin, Jackie Cooper and Judy have all enrolled with Senor Orta for lessons.

# "KING OF THE ZOMBIES"

## Bela Lugosi to Star for Pathe

"King of the Zombies," eerie chiller, starring Bela Lugosi, has been scheduled as a forthcoming Pathé presentation. Howard Bretherton has been signed to direct with Lindsley Parsons producing.

Manton Moreland, negro comedian featured in the Frankie Darro series, will also be given a featured spot in the "Zombies" yarn. Starting is due to commence on production as soon as suitable locations have been selected.

### "Widows of the Press"

"Widows of the Press," based on an original story by Al Bloch, American author, will be directed by Phil Rosen. No cast has as yet been selected.

### "Sign of the Wolf"

To Michael Whalen falls the masculine leading rôle in the picturisation of the thrilling Jack London story, "Sign of the Wolf," which Paul Malvern is producing. Grace Bradley plays the feminine lead with Howard Bretherton directing. A unit has already left for location at Big Bear in the Canadian Rockies.

Supporting rôles will be played by Manton Moreland, Louise Beavers and Darryl Hickman.

Another forthcoming Pathé production is "South of Panama," a spy drama adapted to the screen from the original story by crime novelists Sidney Sheldon and Ben Roberts, who recently completed "Dangerous Holiday" for Paramount.

Production is finished on "Phantom of Chinatown," a thrilling detective mystery story by Hugh Wiley. The cast includes Keye Luke, who played the son of Charlie Chan in that popular series, Lotus Long, Chinese beauty, and Grant Withers. Luke plays the rôle of Wong, detective, a character made famous on the screen by Boris Karloff, who is being cast in other stories of a thrilling type.

## Monty Banks in Comedy Role

Monty Banks has been added to the cast of "Blood and Sand." He will play the part of Antonio, a comedy role. Others in the imposing cast are Tyrone Power, Linda Darnell, John Carradine and Laird Cregar. The film will be directed by Rouben Mamoulian and distributed by 20th Century-Fox.

# THIS WEEK'S TRADE SHOW

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| **Cheers for Miss Bishop (United Artists)—American.** | ... 93 min. (U) | Martha Scott, William Gargan, Edmund Gwenn. | ... Sentimental period piece, gracefully adapted from the international best-seller. Story human, colourful and appealing, star's performance brilliant and treatment understanding. Feminine appeal terrific. | **Excellent general booking. Great for the family.** |

# A REVIEW FOR SHOWMEN

## Cheers for Miss Bishop

*United Artists. American (U). Directed by Tay Garnett Featuring Martha Scott, William Gargan and Edmund Gwenn. 8,530 feet. Release not fixed.*

SENTIMENTAL period piece, covering ten decades, describing the romantic vicissitudes of a small-town schoolmistress who, twice thwarted by unsympathetic circumstance from fulfilling the crowning aim of womanhood, finds solace in the urgent and honourable demands of her profession.

Martha Scott is entrusted with the leading rôle, and in her sensitive and capable hands, and those of a shrewdly selected supporting cast and experienced director, the many tender expressions of fortitude and courage and gentle comedy asides form a compelling mosaic. They also emphatically, yet gracefully, stress the theme's endorsement of the value of scholarship.

Cavalcade treatment, covering recent history, effectively garnishes the whole. The finished film is a woman's picture of universal appeal. Excellent general booking.

**Story.**—Ella Bishop, small-town girl of the 'eighties, experiences one of the happiest days of her life when she is given the position of English mistress at her old university. She is loved by Sam Peters, the local grocer, but such are her immediate preoccupations that she can only offer him friendship. Her first real romance is with Delbert Thompson, a young lawyer, but he is stolen from her by Amy Saunders, her cousin. She bears no ill-will and adopts Amy's child when the mother dies in child-birth.

Ella's next suitor is John Stevens, a fellow-teacher, but his wife refuses to divorce him and they are unable to marry. Ella's profound sense of honour prevents her from accepting illicit love. She finds solace in her profession and in Sam's unselfish devotion. In the ensuing years her reputation becomes as solid as that of the college in which she teaches. In the end death comes quietly to her following a banquet given in her honour.

**Acting.**—Martha Scott ages gracefully and acts convincingly and sympathetically as Ella Bishop. The material for a great part is offered her, and she moulds it into a character that will hold a memorable place in the realm of fiction. William Gargan is no less understanding as the unselfish Sam Peters.

The two aspects of the theme run parallel against a background of history which is mainly American in detail, but national in its implications. The climax is unforgettable. The colour thus acquired gives the film a "Mr. Chips" quality. Its affinity to the masterpiece, apart from its own artistry and tremendous heart interest, invest it with all the important box-office characteristics. In short, it's every woman's picture in one.

**Points of Appeal.**—Understanding, human story, brilliantly sensitive portrayal by Martha Scott, popular and impeccable supporting cast, accurate atmosphere, neat and logical humour, tremendous woman's angle, and box-office title and stars.

Mary Anderson contributes a brief but electric cameo as the attractive and unprincipled Amy, and Edmund Gwenn fully lives up to his fine English stage reputation as the understanding Head of the College. Donald Douglas and Sidney Blackmer register effectively in contrast as Ella's suitors. The supporting cast is not less sincere and convincing.

**Production.**—Sentiment is the keynote of the production, but hypothetical biography is by no means all the picture. The tribute to the unselfishness of the central character and, through her, the nobility of women in general, it is at the same time a reminder and recognition that learning is the mainspring of a country's greatness and the first principle of the freedom of its people.

# SHORTS OF THE WEEK REVIEWED

**RKO-RADIO**

*MARCH OF TIME. No. 13. Sixth Year. "Americans All." American (U). 1,671 feet. Released May 12, 1941.*

Exemplifies the capacity of the U.S.A. to absorb into its democracy the millions of Continental emigrants who reach those shores in search of new homes. At the same time illustrates the controversy among differing sections of opinion as to the advisability of allowing, curtailing, or even barring immigration entirely.

That there are subversive elements among this foreign-born population goes without question, but the consensus of reasoning seems to agree that the admission of vast numbers of scientists, doctors, musicians, skilled craftsmen and born agriculturists more than counter-balances the fact that a few dangerous Fifth Columnists may have to be dealt with by deportation. Conditions in this country are not parallel with the U.S.A., but we have our own refugee problem, and this film provides food for thought among Britishers, normally hospitable, who are apt to resent the possibility of further overcrowding our professional and labour classes.

*TROUBLE SHOOTER. American (U). 852 feet. Release not fixed.*—Hints for the beginner, wrinkles for the advanced player, but a useful and humorous golf lesson for every lover of the game.

*TRAILER TRAGEDY. American (U). 1,520 feet. Release not fixed.*—A caravan holiday that went wrong. Laughs for everyone.

*ARROW POINTS. American (U). 775 feet Release not fixed.*—Ray Vale has the reputation of being the world's greatest exponent of the bow and arrow. The way he does his stuff in this picture will give British archers a new aim in their hobby. Good for any hall.

*PRAIRIE SPOONERS. American (U). 1,248 feet. Release not fixed.*—A sentimental backwoods story, contrived mainly to introduce some really good vocal numbers of the covered waggon period. A good filler.

*KENTUCKY ROYALTY. American (U). 854 feet. Release not fixed.*—America's centre for the breeding and training of potential Kentucky Derby winners. No need to be a racing fan to enjoy this. The love of animals alone will make it heartily welcome to 95 per cent. of every audience.

*TATTLE TALEVISION. American (U). 1,724 feet. Release not fixed.*—A comedy of errors, arising from a husband's desire to buy a television set for his wife's birthday. Good programme fill-up for unsophisticated patrons.

# NAMES in the NEWS

Recent recruits to the Armed Forces include **P. A. Fowler,** manager of the Trocadero, Elephant and Castle, since 1935. He began at that famous theatre as an usher when it opened in December, 1930, was promoted to assistant manager 18 months later and became manager of the Troxy in 1932, after which he alternately managed those halls and the Edmonton Regal.

His post at the Troc. has been filled by the transfer of **Maurice Cheepen** from the Troxy, Stepney, which he has managed since 1938. Since 1919 when he entered the Trade, Mr. Cheepen has held a number of important managerial positions at halls in Tottenham, Finsbury Park, Clerkenwell, Stepney, Stratford, Leyton, Lewisham, Old Kent Road, Clapham, Harrow Road, Acton, Paddington and Hove.

Replacing him at the Troxy is **J. Welan,** who was formerly assistant manager there and at the Troc-ette.

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**S. J. Montague Phipps,** now relief manager for the A.B.C., Ltd., on their East Midlands circuit, was recently assistant manager at the Savoy, Leicester. Since the outbreak of war until December last, when he was discharged on health grounds, he served as a military policeman. Well known in the sporting world, he was called the Midlands heavyweight sensation in 1932, when he figured in several thrilling boxing shows at Leicester and London. He acted as sparring partner to Reggie Meen during the latter's training for his fight for the championship. Among his other talents, "Monty" is a well-known vocalist and has broadcast several times on the Forces programme. He has also acted as organiser at several holiday camps.

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After some eight months in Sunderland as manager of G.-B.'s Havelock, **L. P. Abbott Booty** is returning to London to reopen the company's New Victoria, near Victoria Station. He went to Sunderland from the new Gallery. Mr. Booty, who has been in the service of G.-B. since 1930, made a host of friends in Sunderland who will regret his departure, whilst at the same time according him their best wishes on his merited promotion.

# FILM HOLDINGS IMPROVE

## Rises in Circuit Shares

ONCE again the prices of kinema shares tended to move in favour of holders, though business remained small.

Among the big groups, Associated British Picture Corporation 6 per cent. preference rose 1s. 1½d. to 13s. 9d., while Gaumont ordinary were 1½d. better at 1s. 6d., and Odeon preference 6d. up at 11s. P.C.T. preferred ordinary were also 4½d. to the good at 10s. 10½d.

Elsewhere, Baird Television preferred ordinary were 1½d. better at 3d. British Lion rose 3d. to 3s., and Moss Empires preference 7½d. to 13s. 9d.

On the other hand, General Theatres debentures fell £2 to £64, while Stoll Theatre Corporation went back from 1s. to 9d.

## SHARE MARKET

| | Last Week. | This Week. | Movement. |
|---|---|---|---|
| African Theatres Ord. .. | 31/3 | 31/3 | — |
| Assoc. Brit. Pic. Corp. 5/–ord. | 5/– | 4/10½ | — –/1½ |
| .. 6% Pref. .. .. | 12/7½ | 13/9 | + 1/1½ |
| .. 5% Debs. .. .. | £91½ | £91½ | — |
| A.P.P.H. Ord. .. | 5/– | 5/– | — |
| Baird Tele. 20% Pref. Ord. 2/6 | –/1½ | –/3 | + –/1½ |
| .. Defd. Ord. 2/6. .. | –/1½ | –/1½ | — |
| Brit. & Dom. Films £1 .. | –/2½ | –/2½ | — |
| Brit. Lion Pref. 10/– .. | 2/9 | 3/– | + –/3 |
| Capital & Prov. News 5/– .. | –/9 | –/9 | — |
| Gaumont British Ord. 10/– .. | 1/4½ | 1/6 | + –/1½ |
| .. "A" Ord. .. .. | –/6 | –/6 | — |
| .. 5½% 1st Pref. .. .. | 6/– | 5/10½ | — –/1½ |
| .. 4½% New Debs. .. | £61½ | £61½ | — |
| General The. Pref. .. .. | 2/– | 2/– | — |
| .. 6½% 1st Mort. Deb. .. | £66 | £64 | — £2 |
| Mde. Tussaud New 1/– Def. .. | –/6 | –/6 | — |
| .. £1 Prefd. Ord. .. .. | 2/– | 2/– | — |
| Moss Empires £1 Ord. .. .. | 11/6 | 11/6 | — |
| .. £1 Cum. Pref. .. .. | 13/1½ | 13/9 | + –/7½ |
| Odeon 5/– Ord. .. .. | 4/6 | 4/6 | — |
| .. 6% Cum. Pref. .. .. | 10/6 | 11/– | + –/6 |
| .. 5% Debs. .. .. | £72½ | £72½ | — |
| P.C.T. 7½% Ptg. Pf. Ord. .. | 10/6 | 10/10½ | + –/4½ |
| .. Cum. "A" Pref. £1 .. | 18/9 | 18/9 | — |
| .. Cum. "B" Pref. £1 .. | 16/3 | 16/3 | — |
| .. Const. 7% Pref. .. .. | 19/– | 19/– | — |
| Sound City (Films) 6% Pref. | 2/3 | 2/3 | — |
| Stoll Th. Corp. .. .. | 1/– | /9 | — –/3 |
| Twentieth Cent. 6% Pref. .. | –/3 | –/3 | — |
| Union Cinemas Ord. .. .. | –/2½ | –/2½ | — |
| .. 1st Pref. .. .. | 2/6 | 2/6 | — |
| .. 2nd Pref. .. .. | –/10 | –/10 | — |
| Union Cine. Sub. Props. 6% Pf. | 10/6 | 10/6 | — |

£1 shares unless otherwise stated. * Nominal.

*Dean Jagger and Virginia Gilmore in WESTERN UNION shortly to be Trade shown by 20th Century-Fox*

## COMPANY NEWS

**Talbot Entertainments, Ltd.**—Registered April 26. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors. The directors are Claude Talbot, 174, Bedford Road, Sutton Coldfield, Warwick, kinema proprietor; Harry Talbot, 41, John Dalton Street, Manchester, accountant; Ivor E. Faull, 8, Mount Ephraim Road, Streatham, London, technicologist; Leslie V. Hazlewood, C.A., "Heathersett," Thornhill Road, Streetly, Warwick. Qualification, 100 shares. Registered office: Queen's College Chambers, Paradise Street, Birmingham, 1.

**SATISFACTIONS**

**Tunnel Road Picturedrome, Ltd.,** 17, North John Street, Liverpool. Satisfaction in full on March 26, 1941, of mortgage registered January 2, 1918. (According to the register of mortgages, the mortgage registered January 2, 1918, originally secured moneys payable under a guarantee up to £2,500.)

**Pitchcroft Theatre, Ltd.,** 199, Wolverhampton Street, Dudley. Satisfaction in full on March 11, 1941, of two mortgages dated May 22, 1939, and registered June 10, 1939, securing £1,200 and £4,500 respectively.

# DRASTIC DIVIDEND CUT BY EQUITY AND LAW LIFE

## INSURANCE COMPANY WHICH FINANCED CAPITOL

ANNOUNCEMENT of a drastic cut in the dividend of the Equity and Law Life Assurance Society from 19 per cent. tax free to 4 per cent. less tax recalls the interest which this society took in independent film finance during the hectic period of 1935-36.

At that time Equity and Law Life lent over £1,000,000 to various concerns, including the Capitol Film Corporation, in which General Film Distributors, Aldgate Trustees, Westminster Bank and the District Bank were also interested.

Equity also advanced money to Trafalgar Film Productions, Pinewood Studios, the Union Group, and the County Group.

The reasons for the drop in the dividend were referred to by the chairman at the annual meeting last year. It was depreciation of investments. At the end of 1939 this depreciation was nearly £1,900,000. By mid-April last it had been reduced to £1,400,000. It was pointed out by the chairman that as the triennial valuation of the society took place at the end of 1940 it would then be necessary to deal with any depreciation then existing.

# BOMBING CAUSES FAILURE

## Kinema's £44,000 Liabilities

Meetings of creditors and shareholders of Cumberland Cinemas, Ltd., Estate House, Central Broadway, Hadleigh, Essex, were held on April 29 at the offices of the Board of Trade, Carey Street, Lodon, W.C.

The Official Receiver reported that the company was formed in February, 1935, with a nominal capital of £100, which was subsequently increased to £10,000. The failure was attributed to the outbreak of war and particularly to the bombing of the area in which the company's kinema was situated. The draft statement of affairs showed liabilities amounting to £44,854, and no assets.

It was decided to appoint Percy Phillips, accountant, of London, as liquidator of the company.

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Bunny Doyle, John Slater and Chili Bouchier stage a rough house in FACING THE MUSIC (Butchers)

# New Comedy Gag in Askey Vehicle

## "I THANK YOU"

### Varnel Completing at Lime Grove

AN ingenious comedy gag has been introduced into the G.-B. Gainsborough picture "I Thank You," directed by Marcel Varnel, with Askey and "Stinker" as stars, now completing at Lime Grove. It appears in a sequence which is a reproduction of Bond Street tube station, where, as an air raid shelterer, Arthur Askey has been sleeping.

In the early hours of the morning he decides to shave and plugs his electric razor in a signal light, using the mirror in a weighing machine. At that moment a train speeds into the station, the signal light alters and Askey suddenly finds his razor has stopped, and has to wait until the train leaves before he can finish shaving. It is an excellent gag and required considerable ingenuity to complete the technical side.

A comprehensive reproduction of the platform was erected and under the guidance of cameraman Arthur Crabtree a 20-ft. camera track was laid where the railway track normally is. At the end of the platform, between the camera track and the tube wall, a special lighting device was mounted on a 2-kw. lamp. This consisted of a hexagonal box with a rectangular hole cut in each side, directly in line with the frensal lens of the light, which was at "full spot."

When Askey walked along the platform the camera dolly, which also carried the sound boom and mike, tracked with him, and when the gag required the introduction of the train, the hexagonal light effect was revolved and produced a perfect imitation of the lights from the carriage window flashing over Askey's face and the adjacent walls. The technical success of the scene is due in no small way to the co-operation of the camera crew and electricians, who deserve full credit for their excellent work.

Additional to the above difficulties was the necessity for playback, as Askey is singing and whistling during the scene, and careful timing of the beginning of the movement was necessary. Credit for this goes to director Varnel, whose patience during the many rehearsals and the shooting was proverbial.

Terry Doonan, who is appearing in the Pan-European production FLICKERS (Butchers)

# OLD-TIMERS RE-ENACT EARLY FILM PRODUCTION

## Work on "Flickers" Starts

OLD-TIME film memories were revived at Highbury last week, when Pan-European started production of the linking sequences of their first production, "Flickers," which Lawrence Huntington is directing and E. B. White producing.

Many old movie stars are in the cast, which includes Rita Grant, John Longden, Geoffrey Goodhart, "Bluey" Hill, Sam Lee, and Lawrence Ray. The first scene shot was a re-enactment of an old-time production at work on a three-sided canvas set, which was furnished with plush arm-chairs and the inevitable sofa, aspidistra and china ornaments. The "director," Lawrence Ray, in cloth cap, open-necked shirt, riding boots and horsey-looking trousers, handled his megaphone with great gusto, while "Bluey" Hill, the cameraman, with cloth cap turned wrong way round, a brown dustcoat over his plum-coloured suit, leaned nonchalantly against his hand-cranked Moy camera.

On the "set," the villain, with a silky handlebar moustache, top-hat and evening cape over his dress suit, glared at the hero, also clad in evening duds, while the heroine, gowned in white silk, waved her ostrich-feather fan in twittery innocence. When the villain stole a kiss while they were seated on the sofa, which, giving under the strain, deposits the actors on the floor, it was not difficult to imagine one was back again in the old beloved custard-pie and slapstick days of my youth.

Three well-known pioneers of British pictures—Capt. Will Barker, J. B. McDowell and E. L. Lauste, son of the sound-on-film pioneer (1910-1912) Eugene Lauste—were watching this reproduction of what must have been a familiar scene.

The history of Will Barker is full of the romance and hardship of the days when British pictures led the world. The famous "glasshouse" studio at Ealing where Will Barker made the first super films still stands beside the huge sound stages, where to-day Michael Balcon makes his super films.

**Will Barker's Supers**

The first British super-film made at Ealing was "Jane Shore," which beat the "Birth of a Nation" by more than a year, employed over 6,000 artistes, had settings with 300 houses, a fleet of real boats, which depicted the invasion landing at Dover, and was shot in Dover harbour. Will Barker spent £7,000 on costumes alone for this amazing picture, the dramatic highlights of which were strengthened by tinting the positive different colours.

"Sixty Years a Queen," depicting the life of Queen Victoria from a tiny girl to her death, ended with the coronation of King Edward, and cost £12,000—quite a big sum in those days. In 1910 Sir Herbert Tree appeared in Will Barker's film of his successful "Henry the Eighth," then running at His Majesty's Theatre. The whole film was completed in one day and made history in two ways. It was the first film to have a premiere at a fashionable West End theatre, and secondly, in order that the film should not compete with the stage show indefinitely, all the copies were recalled in April, 1911, and 60,000 ft. of film was burnt in the studio grounds at Ealing.

The association of J. B. McDowell with Will Barker is not so well known as his association with the British and Colonial Studio at Walthamstow, which he established, but McDowell joined Barker as studio manager at Ealing and worked with him for many years, eventually becoming, with the installation of the early Westminster arcs, chief electrician.

McDowell told the visitors at Highbury a good story of working high up on a platform with the early arcs, fixing one, when the wire feeding the arcs came apart. Next moment he was dangling holding both ends of the wire of which he was unable to let go as the current was on. His yells brought Will Barker on the scene, who pulled out the switch and released McDowell, who luckily was only slightly burned about the hands.

Many old readers of KINE. will remember E. L. Lauste's association with Biograph, whom he joined as cameraman and he was responsible for some of their early newsreels. One of his greatest scoops was the filming of Pope Leo XIII in the Vatican, using one of the old Biograph cameras, which operated on the roller principle and used a 3½ in. wide film, unperforated. (I discovered a piece of this film only recently, still in perfect condition although shot in the Spring of 1899.) The film was made by Emil Lauste, and released by Biograph.

These and other old-timers gave the Pan-European film a fine send-off and it is a pity that it could not be arranged for them actually to appear in the picture.

The music for the film has been written by Otto Lampel and a new singing trio, the "Three Starlets," will make their debut in the picture singing the theme song "When Memories Flicker." It is interesting to note that young Terry Doonan, daughter of comedian George Doonan, is one of the "Starlets," the others are Pat Morne and Judy Waller.

The story is by Lawrence Huntington and George Pughe, who also wrote the commentary with Lawrence Ray. The unit includes Roy Fogwell, cameraman; Billy Williams, operative cameraman; Jack Martin, assistant director; Norman Leevers, sound; Toni Roe, continuity, and C. T. de Jaeger production manager.

**IMPORTANT TO PRODUCERS**

**MICHAEL ROSE, the well known Sound Recordist, wishes it to be known that his services are now available.**

**Write: 36, Darby Crescent, Sunbury-on-Thames.**

# Soskin Re-signs "Quiet Wedding" Unit

## ASQUITH DIRECTS NIVEN

Paul Soskin has been able to scoop for his new film the same brilliant unit which made "Quiet Wedding." Anthony Asquith, ace British director, is again in charge, with Bernard Knowles cameraman, Cyril Knowles as operator and Micky Anderson assistant director. Art direction is again in the capable hands of Paul Sheriff, with Carmen Dillon assisting, while Tom White is again production manager for Paul Soskin's now well-known Conqueror unit, unquestionably a front-rank unit.

David Niven is the star of "Soldiers in Fleet Street" (tentative title) the story of the British in the most dramatic and momentous years in our history. Important negotiations are now in progress for other box-office stars to play the many leading roles.

# "JEANNIE" PRODUCER BROADCASTS

Marcel Hellman makes his radio debut on Friday, May 9, in Douglas Moodie's "Picture Reporter" series. He will introduce to listeners the director and stars of his latest picture, "Jeannie," which he is now producing at Denham. The director is Harold French and the stars Michael Redgrave and Barbara Mullen.

Hellman started his career as a producer in 1925 where he made a picture in Berlin starring Conrad Veidt. He produced Elizabeth Bergner's first picture, later he came to London to start Criterion Films with Douglas Fairbanks, Junr.

# BRITISH NATIONAL REOPEN SHORTLY

## "The Common Touch"

British National hope to get started on John Baxter's next production, "The Common Touch" a day or so earlier than was originally anticipated. This means that preparations are so well advanced that work should start on this subject round about the 19th of the month instead of the 21st, originally announced as the starting date.

By next week-end the cast should be available, but to date it includes Greta Gynt, with Geoffrey Hibbert and Joyce Howard. Hibbert, who in his first screen appearance in "Love On the Dole" proved himself a first-class picture stealer, will again have Joyce Howard playing opposite him in "The Common Touch."

At Denham, Muir Matheson with the London Philharmonic Orchestra is recording the musical accompaniment to Leslie Howard's "Pimpernel Smith." This session should be completed by the end of the week and then the film will be practically ready for trade presentation.

"Mother Riley" will get under way about July, but G. W. Parrish has plans for an additional unit which will in all probability be working at another studio concurrently with the making of "The Common Touch."

# HARLOW BUSY AT TEDDINGTON

## "You Can't Escape for Ever"

Griffith Jones and Ann Dvorak were almost constantly before the cameras last week in the Warner Bros.' film "You Can't Escape for Ever," now in production at the company's Teddington Studios, under the direction of John Harlow.

Scenes shot include those in a girls' hostel in Paris, where Ann Dvorak and Mary Maguire, as Anne and Blossom, live.

Ben Lyon and Mary Maguire worked in the same sequence later in the week, and one of their scenes together touches the heights of hilarity. Mary Maguire, as Ben's girl, plays a "tough" rôle for the first time in her screen career.

Robert Morley and Harold Huth started work on Saturday on one of the largest sets in the film, that of Florien's dress salon, where mannequins will display up-to-the-minute fashions, while behind the scenes the "fifth column" owners of the salon—which is merely a blind for their real activities—spin a web of treachery and intrigue.

# Spies and Songs in Butcher Film

## "FACING THE MUSIC"

REALISM jostles humour in the factory sequences of the Butcher-Empire subject, "Facing the Music," which Maclean Rogers is directing at Rock Studios.

The story deals with the attempts on the part of German spies to secure the secret of a new bomb-sight from the factory where Bunny Doyle is a comically inefficient munition worker. Art director Holmes Paul has filled the stage with innumerable doors and corridors for the principals to bob in and out of in their various endeavours to elude or catch each other. He has also perpetrated a monster machine that any factory owner would gaze at—a contraption that contrived to capture Bunny and hoist him skyward in an unguarded moment. Nevertheless, the factory really means business, for its owner (H. F. Maltby) has plastered the walls with such admirable admonitions as TIME FLIES, SEE TO IT YOURSELF, and DO IT NOW.

The villainy is supplied by Chili Bouchier, who managed to sacrifice her private emotions sufficiently to "Heil Hitler." Fewer scruples were entertained by another spy, John Slater, in his rough and tumble with Bunny Doyle, which was carried out with such simulated savagery that the studio seemed to shake while master spy Eric Clavering grinned approvingly.

Listeners' interest is secured by a big broadcasting sequence, showing a relay of a works concert, with Betty Driver introducing a melodious new waltz song, "You Don't Have to Tell Me." Percival Mackey's band (also listeners' favourites) has plenty of actuality.

Gus McNaughton's impersonation of an illusionist in a magical cabinet act designed by Will Goldston is the punch of the variety section. Ruby Miller figures attractively in a dressing-room sequence as a pantomime Prince Charming. And Wally Patch and Elliot Makeham, those old favourites, are also in the cast.

# WILL HAY'S NEW SUBJECT

## At Ealing following "Ships with Wings"

Michael Balcon's ambitious Fleet Air Arm film "Ships With Wings," which Nolbandov is directing, is nearing completion at Ealing.

Will Hay is due to go on to the floor at Ealing with his new comedy, "The Black Sheep of Whitehall."

Shooting in "Ships With Wings" has now reached the part of the story when John Clements, after being dismissed from the Fleet Air Arm through a breach of discipline, is found on a small Greek island working as a pilot on a one-plane air line.

The sequences have provided opportunities for some colourful sets at the Ealing Studios. For the first time in this production, Hugh Williams, Edward Chapman, Frank Pettingell and Charles Victor are facing the cameras.

Hugh Williams is appearing as a German airman, John Clements' fellow-pilot, who is later revealed as a Nazi agent. Edward Chapman is the excitable Greek owner of the air line, who has spectacular plans for its development. Charles Victor is his dour Scottish mechanic, and Frank Pettingell is another Nazi agent.

The most exciting scene during the last week was a terrific fight between Clements and Williams, a rough-and-tumble all-in scrap which Bombardier Billy Wells supervised.

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# "DANGEROUS MOONLIGHT"

*A timely drama of the romance of a Polish musician who enlists in the R.A.F. is promised in DANGEROUS MOONLIGHT, the RKO-Radio feature which stars Anton Walbrook with Sally Gray in the feminine lead. It will be Trade shown on Thursday, May 15, at 2.30 p.m. at the Cambridge Theatre*

Conducted by THE SHOWMAN

# SHOWMANSHIP IN WAR TIME

## A Feature Run under the Auspices of the "Kine." Company of Showmen

### TROXY TROUBADOURS—MEET ME IN THE FOYER—UNMASKED AT PETERBOROUGH

***THERE is no reason why, if a second feature has points which allow it to be exploited, a showman should not emphasise these in his showmanship matter even more than the first feature. It might often happen that a picture's shortcomings might be glided over by deft emphasis on the more attractive situations and treatment.***

***An instance of this comes from Reynolds Roberts, Elite, Middlesbrough, who carried out an attractive display for a second feature he recently played which had a prison theme. A replica of the Blackpool Opera House, complete with portable drapes, velvet tabs and front curtains placed in the vestibule, had its stage set for a dungeon scene, with realistic lighting and colour effects. A strip light covered with green gelatine, set in the front of the stage, gave the display the true dungeon effect. Stills and appropriate placards were incorporated in the display.***

### The Eyes Have It

DO you bear in mind the large proportion of women in your patronage? Hugh McGettigan, of the Willesden Granada, did recently, for he made his weekly letter to patrons—all Granada managers put a message to their customers on the hall notice boards—one of special interest to the ladies. He quoted at length, and with touches of humour, excerpts from a letter he received from Percy Westmore, the Warner make-up expert, on the correct and most effective way of treating the feminine eye. I'll bet every woman passing through the foyer of the Granada read that letter carefully.

### Shelter Showmen

AMATEUR talent has often formed an important feature of the pre-war programmes at the halls controlled by Hyams Brothers and it is therefore natural that they should be continued under modern conditions. Consequently, the Troxy, Commercial Road, has been doing well with talent from the shelters—and very good it is, I am told. The troubadours from below have been delighting Stepney audiences on week-days and on Sundays they appear at the Trocadero, Elephant and Castle, in place of the professional variety turns staged there on week-days. Maurice Cheepen tells me that the shows were started partly with the idea of fostering the wealth of talent existing among the people who nightly retire from the fury of Hitler's "new order" and has proved very successful in that respect.

### Odeon's National Effort

AT the Burnt Oak Odeon, Edgware, Leslie Colling Mudge recently inaugurated London's fund for the relief of air raid distress, and with the support of the Mayor and other civic leaders, was successful in raising no less than £110 in the first week—a remarkable achievement.

He has also done very well in his efforts to encourage recruiting for the A.T.C. Two hundred recruits were wanted for the 410th Squadron of this body, and Mr. Mudge managed to enrol 198 of them, with the result that he is regarded as the "father" of the detachment. He takes a keen personal interest in the welfare of the local boys and has found a drill instructor for the new squadron. His section of the Odeon Services Club is also doing notable work.

### Service at Finsbury Park

HOW'S this for a brainwave? Do your patrons make appointments to meet each other in your foyer and then stand about waiting for their friends to turn up? Manager J. C. Thurburn has evidently noticed the "waiters" at the Finsbury Park Astoria, for he has reserved a shallow recess near the pay-box for their use. Says an illuminated sign there: "Astoria Service! If your friend is late pin up a note here," and besides pens and ink, a blotter and a pad of scribbling paper there is a green-baize-covered board with six spring clips to hold the messages. This is nothing to do with showing films, of course, but it's showmanship, and I had evidence that people were making use of the facility.

Mr. Thurburn keeps the fountain in the centre of the vestibule in action while the hall is open but manages to extract advertisement possibilities out of it as well. Cunningly he has converted the top of the fountain into a large egg-cup in which sits the lower half of a gargantuan egg from the top of which emerges the head and body of a large Spring chicken. This amusing device serves to carry the eyes upward to the string of "balloons" hanging above, each conveying the name and star players of a series of coming films, with the parrot (to which reference has already been made in these columns) still at the top "crowing" about the show.

### That Mask and This

CO-OPERATION with authorities in inculcating good habits is always a useful service. A novel piece of advertising of this arranged by Manager E. P. Hills, of the the Princess, Peterborough (an Emery circuit theatre), when playing "The Man in the Iron Mask" (U.A.).

Posters were displayed worded:—
Don't Forget to Carry Your Gas Mask,
and Don't Forget to See
"The Man in the Iron Mask,"
Showing at the Princess.

While at the sides of the cash desk was displayed a gas mask bearing a card worded:—
You Won't Mind Wearing One of These
After You've Seen
"The Man in the Iron Mask,"
So Carry it with You at All Times.

Mr. Hills also adopted the expedient of going on to the stage and asking those with gas masks to stand up. Only four persons at one performance did so, their reward being a free ticket on the house for the following Friday.

### A Novel Hospital Effort

A NOVEL link-up with the building firm of the local hospital was effected by T. C. Gwilliam, manager of the Odeon, Llandudno, last week when showing George Formby's "Spare a Copper" (A.B.F.D.).

In the foyer of the theatre he had placed a bed, with figures of George Formby and two nurses pointing to a hospital collecting box bearing the appeal "Spare a Copper."

### An Equestrian Attraction

WHEN "The Thief of Bagdad" was screened at the Odeon, Bradford, record business was done and this was in no small measure due to the excellent publicity work put in by Manager C. Wilkinson.

For the week previous to the screening a number of vestibule displays were on view, while during the Easter period when the picture was being screened an Arab figure mounted on a white horse paraded the streets of the city. Stickybacks were in evidence all over the city, while at the big Rugby League Cup match at Odsal Stadium on Easter Monday newspaper contents posters made their appearance with the wording: "Try and make the Odeon your goal this week." A fine bit of war time publicity well rewarded by the box office receipts.

### Kinema's £1,500 for Knitters

THE acumen of J. H. Hutchison in organising aids and comforts for the Forces by his activities at the Ambassador, Hendon, has already been quoted on numerous occasions in these columns and I gather that he is continuing this good work, the present total cash collected for the purchase of wool for his band of about 400 knitters being in the region of £1,500, but lately, baulked by circumstances in his efforts to publicise his show, he has been launching out in other charitable channels, such as the local air-raid distress fund. Anyone like "Hutch" must be doing something, and if normal managerial duties are thwarted he will find an outlet elsewhere.

I noticed in his foyer, by the way, an intriguing variant on the more usual show of star portraits. For photos he has substituted a collection of really splendidly executed caricatures of such favourites as Sydney Howard, Garbo, and Will Hay. Studio studies of the stars will always interest fans, but these unusual panels possess also an interest for the lover of art.

### Wedding Bells

THE first thing to catch my eye at the Wealdstone Odeon was a 12-sheet litho poster advertising the Paul Soskin production of "Quiet Wedding" (Paramount) hung on a side wall of the vestibule. The nature of this film was emphasised—simply enough—by a number of large silver wedding bells hung round the borders of the bill, which was also thrown into prominence after dark by a carefully arranged battery of electric bulbs in a home-made frame so arranged as to shroud the beams and throw them only on to the poster.

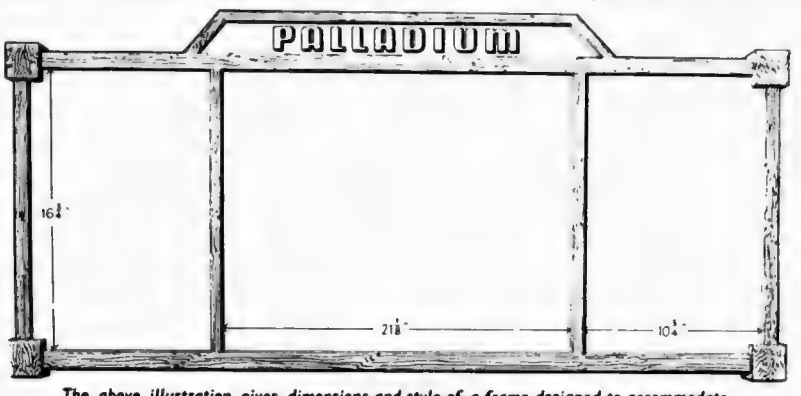
This hall is now under the control of Alfred Richards who, when he was managing the firm's Islington hall, was badly blitzed one night while travelling home. He was in a train which received the full effects of a parachute mine, and from what he told me is lucky to have escaped with his life. The incident has left its mark on him, which he is likely to carry for a long time to come.

Richards continues his Islington practice of presenting regular organ interludes on the hall's Compton, and he tells me that business is excellent, which is good hearing in these days.

### Brave Reopening

THE Picardy, Harlesden, which closed recently owing to war circumstances, has been reopened by Vincent J. H. Wareing, who has taken a lease of the premises and is managing it himself. He has had the hall completely rewired, installed RCA sound and carried out a number of other improvements. Local conditions make it possible for him to present first-run features, and he is displaying keen judgment in giving the local public films of the kind it likes. His long experience as an advertiser is also proving useful and he is ensuring that the district is well aware of his activities.

Mr. Wareing began his kinema career at the age of 14 years by organising a film display to raise money for a Roman Catholic boys' club, and at 15 was manager of the Plaza, Merton. Later he acted as publicity manager for the D. J. James circuit, and as kine. manager at a number of halls in various parts of London and the provinces, the most recent being the Giralda, Brockley. He was also for ten years film critic of the *Wimbledon Borough News* and has also contributed to the KINE. He is, in addition, a clever poster artist and makes all his own posters.




*The above illustration gives dimensions and style of a frame designed to accommodate a double-spread of the KINE. and two single pages. Should no glass be employed the openings should be made slightly smaller and pages pinned to a three-ply backing*

### Texas Teasers

PORT Neches, Texas, is a trifle outside the scope of these showmanship columns; nevertheless, I am always glad to receive from W. S. Samuel, manager of the Lyric in that delectable spot, samples of his exploitation efforts. He produces a hang up calendar card every month with a convenient nail-hole already pierced. According to this, Sunday and Monday are big single-feature days. Tuesday and Wednesday provide double-feature programmes (10 cents children, 28 cents adults). Thursday and Friday, bargain days (kiddies 10 cents, adults 15 cents), and Saturdays just days with no distinguishing appellation, but with the same prices ruling as other days not scheduled as bargains.

Other publicity is by weekly folders of four pages large octavo, with a design on the front. "Sherman said 'War is Hell,' costs are going up. But you can still see two big-hit pictures for one price at the Lyric."

Thanks, Mr. Samuel!

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BLACK'S THEATRES
BEDFORD CINEMAS
and many others.
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Telephone: Willesden 6666.
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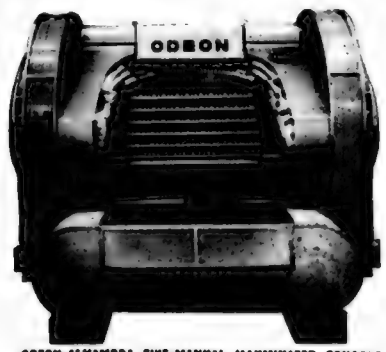


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## SITUATIONS VACANT

**OPERATOR/MANAGER** required, Cardiff area.—Age, references and full particulars to Y., Box 771, Kinematograph Weekly.

**MANAGER**, experience in all branches, exempt or over military age; good prospects; right salary to a real live man.—Write, full particulars in confidence, photo if possible, H., Box 780, Kinematograph Weekly.

**KEEN**, experienced Manager required, over military age or exempt. Full particulars to Supervisor, Medway Cinemas, Ltd., State Cinema, Dartford, Kent.

**HOUSE** Manager wanted; first-class hall, provincial town.—Full qualifications and particulars to F., Box 778, Kinematograph Weekly.

**SMART** Manager-Operator wanted, over military age or exempt, for London kinema; references essential; London and Home Counties inquiries only.—Apply by letter only, Queen's Hall Cinema, Palmers Green, N.13.

**CHIEF** Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

**CHIEF** Operator, exempt or over military age; must be first-class electrician; top wages.—Write, full particulars, which will be treated in strictest confidence, G., Box 779, Kinematograph Weekly.

**CHIEF** Operator wanted, Coventry; late-run hall, but good remuneration.—Full details, age, experience, and salary required first letter to K., Box 782, Kinematograph Weekly.

## SITUATIONS VACANT (cont.)

**CHIEF** and Second Operators required. South Wales area. Age and full particulars to X., Box 770, Kinematograph Weekly.

**WANTED**, Chief Operator-Electrician (W.E.), in safe area; must be reliable man; salary more than union rates.—Write, The Regal, Minehead.

**WANTED** at once, three Chief Operators; Union rates.—Full details to Bridgend Cinemas, Ltd., Bridgend, Glamorgan

**CHIEF** Operator wanted, over military age; excellent working conditions and pay for thoroughly capable man. Royal Cinema, Marble Arch, Edgware Road, W.2.

**FIRST** and Second Operators required; RCA equipment; must be over military age or exempt; for London kinema; references essential; London and Home Counties inquiries only. Apply by letter only, Queen's Hall Cinema, Palmers Green, N.13.

**SECOND** Operator wanted, exempt or over military age.—Roxy Cinema, Westbourne Grove, W.2.

**OPERATOR** required for country town, central Wales; comfortable position, safe area.—Write Bayliss, Chesterton, Bridgnorth.

**KINEMA** Operator wanted, to start at once.—Apply, Norwood Cinema, Charing Cross, Glasgow.

**WANTED**, First and Second Projectionists for Class A halls, Tyneside area; good wage.—Write, stating age, experience, wage required, and copies only of references, to Supervisor, Black's Regal Theatre, Sunderland.

## SITUATIONS WANTED

**MANAGER**, OVER MILITARY AGE, WITH KINEMA, THEATRE AND CIRCUIT EXPERIENCE, DESIRES CHANGE; SEASIDE PREFERRED; OVER 12 YEARS IN PRESENT POSITION; SMART APPEARANCE AND PERSONALITY; HOLDER OF MANY EXPLOITATION AWARDS; WILL CONSIDER GOOD OFFERS.—REPLY, C., BOX 775, KINEMATOGRAPH WEEKLY.

**MANAGER** available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 736, Kinematograph Weekly.

**100 PER CENT.** Manager vacant; instructions or own control; booking, etc.; excellent refs.; exempt military service; 42 years; preference independent; anywhere.—H. Thomas, 69, Droitwich Road, Worcester.

**MANAGER** (48), many years' consistently successful, well served all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials.—Bond, Manager, 6, Jackson Road, East Barnet, Herts.

**MANAGER** (38), exempt military service; experienced all duties; competent operator and electrician; moderate salary.—Berry, 26, Mornington Crescent, London, N.W.1.

**MANAGER** requires position; over military age; first-class experience; excellent refs.; bonded; good appearance and education; any district; open now.—M., Box 784, Kinematograph Weekly.

**OPERATOR-ELECTRICIAN**, over military age; 25 years' experience; accept Manager-Operator; fully competent any plant.—Operator, 61Sb, High Road, Leyton, E.10.

## SITUATIONS WANTED (cont.)

**CHIEF** Projectionist desires position in S. and or the North; over 20 years in first-class th...; could supervise several if desired; town or co...; salary £4 10s. to £6.—L., Box 783, Kinemato... Weekly.

**STILLS** Cameraman, exempt service, keen and energetic, seeks engagement film unit.—Marcus ..., Endsleigh Court, Upper Woburn Place, L... W.C.1.

**ADVERTISER** has an organised plan for the ... and economical production of shorts and ... feature films; an interview with any interested ... company would be appreciated, with view to ... start on production.—Further particulars, ... Fred Whitaker, P., Box 762, Kinematograph W...

**CAMERA MAN**, WITH MANY YEARS OF WORLD-WIDE EXPERIENCE IN NEWSREEL, TRAVEL AND INDUSTRIAL FILM WORK IS OPEN FOR ENGAGEMENT.—M. G. BENSON, 80, GIBBON ROAD, KINGSTON - ON - THAMES. 'Phone: KINGSTON 5658.

## THEATRE SEATS

**WANTED**, good second-hand Seats: 250 18-in., without arms, 500 20-in., with arms, with or without standards, for raked floor.—Pictures (Birstall), Ltd., National Provincial Bank Chambers, Batley.

**TIP-UP** Seats re-covered; estimates free. Seats purchased.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

## FOR SALE AND WANTED

**FOR Sale**, British Thomson-Houston Sound Equipment, suitable for 600 Capacity, complete with rear projection soundheads, loudspeakers, non-synchronous attachment, etc.; can be seen by appointment at Pavilion, Cardigan.—Apply, Claypoole, Grand Cinema, Pembroke Dock, with offers.

**FOR Sale**, complete B.T.H. Sound Equipment, Generators, Speakers, Stands, Projectors Motors, Sound Heads, Amplifier, twin Turntable, Non-Sync., in perfect condition. Two Simplex Projectors (one not used since thorough reconditioning by maker), with T.T.H. "Ultimum" 4½-in. lenses, 2 Hahn Goerz Arcs, Rewinder (new), Spools, Film Storage Cabinet, Curtains and Track, "Westone" Screen, 21 ft. by 17 ft., and numerous spares. Reason for sale, theatre closed for duration.—For further details, appointment to view, etc., apply, Ernest Wheeler, Weymouth.

**WANTED**, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

**WANTED**, Rotary Converter, input either 415 v. three-phase or 230 v. single phase, output anything between 30 and 45 amps. 90 to 110 v. D.C.—Price and where seen to Glyn Kinema, Lostwithiel, Cornwall.

**REQUIRED**, in good working condition, 35-m.m. Movicola with sound head for synchronisation.—J., Box 781, Kinematograph Weekly.

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**43-49, Higham St., Walthamstow, E.17**
'Phone: LARKSWOOD 1061-2.

# FORTHCOMING TRADE SHOWS

### LONDON

| Date. | Time. | Place. | Title of Film. | Shown By. | Stars. | Cert. |
|---|---|---|---|---|---|---|
| Thur., May 8 | 2.30 p.m. ... | G.B. Private T. ... | Road Show ... ... ... | United Artists ... | Adolphe Menjou ... | U |
| Fri., „ 9 | 11 a.m. ... | Own Theatre ... | Six Shorts ... ... ... | Paramount ... | ——— ... ... | U |
| Mon., „ 12 | 11 a.m. & 2.30 p.m. | Premier Theatre | Floating City ... ... | Renown ... ... | ——— ... ... | — |
| Tues., „ 13 | 10.30a.m.&2.30p.m. | Century ... ... | Murder Among Friends ... | 20th Century-Fox | Marjorie Weaver ... | — |
| Wed., „ 14 | 11 a.m. ... | Own Theatre ... | Footlight Fever ... ... | RKO-Radio ... | Alan Mowbray ... | — |
| „ „ 14 | 2.30 p.m. ... | Cambridge ... | Repent at Leisure ... ... | RKO-Radio ... | Kent Taylor ... ... | — |
| „ „ 14 | 10.30a.m.&2.30p.m. | Century ... ... | Golden Hoofs ... ... | 20th Century-Fox | Jane Withers ... ... | — |
| Thur., „ 15 | 10.30a.m.&2.30p.m. | Century ... ... | Tobacco Road ... ... | 20th Century-Fox | Gene Tierney ... ... | — |
| „ „ 15 | 11 a.m. ... | Own Theatre ... | Melody for Three ... ... | RKO-Radio ... | Jean Hersholt ... ... | — |
| „ „ 15 | 2.30 p.m. ... | Cambridge ... | Dangerous Moonlight ... ... | RKO-Radio ... | Anton Wallbrook ... ... | — |
| Tues., „ 20 | 10.30a.m.&2.30p.m. | Century ... ... | Sleepers West ... ... ... | 20th Century-Fox | Lloyd Nolan ... ... | — |

### BELFAST

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Wed., May 14 | 10.45 a.m. ... | Classic ... ... | Back Street ... ... ... | G.F.D. ... ... | Chas. Boyer ... ... | A |

### BIRMINGHAM

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.30 a.m. ... | Paramount ... | Cheers for Miss Bishop ... ... | United Artists ... | Martha Scott ... | U |
| „ „ 9 | 10.30 a.m. ... | Scala ... ... | Tugboat Annie Sails Again ... | Warner ... ... | Marjorie Rambeau ... | U |
| Wed., „ 14 | 10.30 a.m. ... | Scala ... ... | Caught in the Act ... ... | Pathe ... ... | Henry Armetta ... | U |
| Thur., „ 15 | 10.30 a.m. ... | Scala ... ... | Road Show ... ... ... | United Artists ... | Adolphe Menjou ... | U |

### CARDIFF

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 11 a.m. ... | Odeon ... ... | Road Show ... ... ... | United Artists ... | Adolphe Menjou ... | U |
| „ „ 9 | 10.45 a.m. ... | Park Hall ... | Tugboat Annie Sails Again ... | Warner ... ... | Marjorie Rambeau ... | U |
| Tues., „ 13 | 10.45 a.m. ... | Park Hall ... | East of the River ... ... | Warner ... ... | John Garfield ... | A |

### GLASGOW

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.45 a.m. ... | Picture House ... | So Ends Our Night ... ... | United Artists ... | Fredric March ... | A |
| „ „ 9 | 10.50 a.m. ... | Playhouse ... | The Devil Bat ... ... ... | Pathe ... ... | Bela Lugosi ... ... | A |
| „ „ 9 | 10.45 a.m. ... | Regal ... ... | East of the River ... ... | Warner ... ... | John Garfield ... | A |
| „ „ 9 | 10.45 a.m. ... | La Scala ... | Love Thy Neighbour ... ... | Paramount ... | Jack Benny ... ... | U |
| Tues., „ 13 | 10.50 a.m. ... | Regal ... ... | Caught in the Act ... ... | Pathe ... ... | Henry Armetta ... | U |
| „ „ 13 | 10.45 a.m. ... | Playhouse ... | You're the One ... ... ... | Paramount ... | Bonnie Baker... ... | U |

### LEEDS

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.45 a.m. ... | Scala ... ... | So En s Our Night ... ... | United Artists ... | Fredric March ... | A |
| „ „ 9 | 11 a.m. ... | Tower ... ... | Port Arthur ... ... ... | Columbia ... | Danielle Darrieux ... | A |
| „ „ 9 | 10.45 a.m. ... | Ritz ... ... | East of the River ... ... | Warner ... ... | John Garfield ... | A |
| Tues., „ 13 | 10.30 a.m. ... | Ritz ... ... | Phantom of Chinatown ... ... | Pathe ... ... | Keye Luke ... ... | A |
| „ „ 13 | 10.45 a.m. ... | Tower ... ... | You're the One ... ... ... | Paramount ... | Bonnie Baker... ... | U |
| Wed., „ 14 | 10.30 a.m. ... | Ritz ... ... | Secret Evidence ... ... ... | Pathe ... ... | Chas. Quigley... ... | A |

### LIVERPOOL

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.45 a.m. ... | Paramount ... | Cheers for Miss Bishop ... ... | United Artists ... | Martha Scott ... | U |
| „ „ 9 | 11 a.m. ... | Scala ... ... | Port Arthur ... ... ... | Columbia ... | Danielle Darrieux ... | A |
| Tues., „ 13 | 10.45 a.m. ... | Forum ... ... | Honeymoon for Three ... ... | Warner ... ... | Ann Sheridan... ... | A |
| „ „ 13 | 10.45 a.m. ... | Scala ... ... | You're the One ... ... ... | Paramount ... | Bonnie Baker... ... | U |
| Wed., „ 14 | 10.45 a.m. ... | Majestic ... | East of the River ... ... | Warner ... ... | John Garfield ... | A |

### MANCHESTER

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Tues., May 13 | 10.45 a.m. ... | Odeon ... ... | Love Thy Neighbour ... ... | Paramount ... | Jack Benny ... ... | U |

### NEWCASTLE

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.45 a.m. ... | Essoldo ... ... | Honeymoon for Three ... ... | Warner ... ... | Ann Sheridan... ... | A |
| Tues., „ 13 | 10.45 a.m. ... | Essoldo ... ... | Caught in the Act ... ... | Pathe ... ... | Henry Armetta ... | U |
| „ „ 13 | 10.30 a.m. ... | Odeon ... ... | Love Thy Neighbour ... ... | Paramount ... | Jack Benny ... ... | U |
| Wed., „ 14 | 10.30 a.m. ... | Essoldo ... ... | Port Arthur ... ... ... | Columbia... ... | Danielle Darrieux ... | A |

### NOTTINGHAM

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.30 a.m. ... | Carlton ... ... | City for Conquest ... ... | Warner ... ... | James Cagney ... | A |
| Tues., „ 13 | 10.45 a.m. ... | Carlton ... ... | The Letter ... ... ... | Warner ... ... | Bette Davis ... ... | A |
| Wed., „ 14 | 10.45 a.m. ... | Carlton ... ... | Four Mothers ... ... ... | Warner ... ... | Lane Sisters ... ... | U |

### SHEFFIELD

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Fri., May 9 | 10.45 a.m. ... | Union Street ... | Honeymoon for Three ... ... | Warner ... ... | Ann Sheridan ... | A |
| „ „ 9 | 10.45 a.m. ... | Cinema House ... | Cheers for Miss Bishop ... ... | United Artists ... | Martha Scott ... | U |
| Mon., „ 12 | 10.30 a.m. ... | Union Street ... | His Affair ... ... ... | 20th Century-Fox | Robert Taylor ... | A |
| Tues., „ 13 | 10.45 a.m. ... | Union Street ... | East of the River ... ... | Warner ... ... | John Garfield... ... | A |
| „ „ 13 | 10.45 a.m. ... | Regent ... ... | So Ends Our Night ... ... | United Artists ... | Fredric March ... | A |
| Wed., „ 14 | 10.30 a.m. ... | Union Street ... | Caught in the Act ... ... | Pathe ... ... | Henry Armetta ... | U |

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May 8, 1941

# The IDEAL KINEMA DESIGN BUILDING - EQUIPMENT

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

*The monthly Technical Supplement to the* KINEMATOGRAPH WEEKLY

*May 8, 1941*



**93, Long Acre, London, W.C.2.**


***May, 1941***

## Observations

ONE by one kinema theatres which have been damaged during air-raids are effecting more or less makeshift and temporary repairs such as will enable them to maintain the function of providing much-needed entertainment during a period of war stress. The columns of the IDEAL KINEMA this month, as in preceding months, report reopenings in various centres of theatres which have not been so severely damaged as to preclude any effort whatever.

In this respect it is the smaller house which has an advantage over the larger. A sum of £500 expended upon a super hardly covers the cost of labour, while on a smaller house half that amount may be sufficient to cover a temporary repair. Roof damage appears to be much less serious as a rule than any other, unless ties and beams have been rendered unsafe and the damage is extensive. Walls which are badly affected frequently rule out any attempt at restoration.

This is not the place to plead the important part being played by the kinema as a contributor to national morale; yet it is essential that every effort should be made by a proprietor to make his theatre a safe and comfortable centre of community entertainment with as little delay as possible. To this end furnishing companies are offering valuable service, their experience in handling partially wrecked equipment and restoring whatever is capable of restoration to a condition of usableness and of good appearance being in present circumstances extremely valuable.

So far as the structure is concerned, a lack of sightliness where this cannot be avoided must be borne with; indeed, such wounds as many buildings have received may even after the war is over be regarded as honourable scars.

It must always be remembered, however, that no building may be undertaken at a cost exceeding £100 in one year (recently reduced from £500) without official sanction. To proceed without such sanction may involve both principals and builders in penalties.

THEODOLITE.


**Acting Editor : James Benson**
**Advertisement Manager : R. E. Southworth**


# CONFUSION OF SOUND IN THE AUDITORIUM

## Factors Which Hinder Good Reception

By ELLIOTT HAMMETT

REPORTS of patrons normally residing in town areas who have been evacuated to small provincial towns and villages lay emphasis upon the fact that the ability to hear the dialogue of moving pictures is greatly lessened in many theatres as a result of incorrect acoustics of the auditorium. This, rather than an imperfect sound reproducing apparatus, must be held accountable for the majority of the complaints which are voiced.

Now, it is obvious that the present moment is not the one most opportune for extensive plans for the improvement of acoustics in a theatre which is yielding poor results in this direction; for one thing, there is the question of expenditure, for another the absorption of workers of all kinds by Government activities. Yet, it is wise to apply the mind to the problem of improvement, and to have prominently before one the conclusions of those who have given thought and time to discovering the optimum conditions of sound reception in theatres, with a view to discovering how such improvement may be most effectively carried out.

### *Wrong Proportions*

Many kinemas, particularly those dating from the pre-sound period, have proportions which no architect to-day would approve as providing good sound reception; it is now generally agreed that an auditorium width should be approximately 50 to 70 per cent. of its length, and that the ceiling height should not be more than 40 per cent. of the length. Where these proportions are departed from, confusion of sound is likely to result, especially if, as with most older houses, walls are parallel and constructed with hard plaster surfaces, and an unbroken ceiling surface roughly parallel to the floor is combined with the wall features.

### *Convex Surfaces Preferable*

The recommendation has been made by authoritative bodies both in this country and in America that, wherever possible, concave surfaces should be avoided and convex surfaces substituted. This is particularly important as relating to back walls where, if it is not possible to make the whole of the back wall convex, this might be done by applying convexity in three sections on the right, left, and centre of wall. Wherever it is possible to break up wall surfaces this should also be attempted, as reflection will be thus considerably reduced.

### *Back-Stage Treatment*

One originating source of confusion which is capable of comparatively easy remedy lies at the back of the screen itself, where, due to insufficient absorptive material on the back-stage walls, re-radiated sound from the speakers may induce confusion of sound. Sometimes too much is expected of the material already fixed, for when this is applied direct to the wall it cannot be found as effective as that which is set out on a false frame with an air-space behind the absorption material between it and the back-stage wall.

To return to the consideration of sound in the auditorium itself, there is frequently to be found some loose fitting or decoration which responds to a particular frequency and causes annoyance to the patron through its rattling response whenever its particular frequency is emitted. Much could be done to prevent this by careful listening at various points during the programme.

### *The Central Lantern*

One of the most difficult of structural features to deal with from an acoustic point of view is the central dome or lantern which pre-sound architects adopted so widely for ventilation as well as decorative purposes. These are prime sources of difficulty, and cure can only be obtained by completely closing the aperture with material of a fairly high absorbent figure.

Estimates of amplifier output in terms of wattage are not easy to come by; but a recent graph issued by the American Academy Research Council based upon seating capacity gave 10 watts minimum for capacities of 200 to 400, thereafter rising in a straight line curve to 15 watts at 700; through 20 watts at 1,000; 30 at 1,450; 40 watts at 1,900.

*Owing to pressure of other duties resulting from work in connection with plans and erection of substitute buildings suitable for occupation in blitzed areas and with Government tests associated therewith, the Architectural Editor of the* IDEAL KINEMA *regrets that he is unable this month to contribute his usual article which has appeared on this page over a period of eight years.*

# LIGHTING OF AISLES AND EXIT SIGNS

THEATRE practice in America is distinctly away from red as a colour in lighting in the auditorium. Hitherto practically the whole of the exit signs have had red as a main colour upon which the white frosted or blasted letters are set.

Custom is now definitely turning towards the employment of green as the main colour for such signs following upon a recommendation by the Theatre Design Committee of the S.M.P.E., which has been adopted by the licensing authorities, principally those of Connecticut and Pennsylvania.

The reason for this change is that, to use an Americanism, it is easier on the eyes, and it is claimed to have a clearer legibility, especially in the case of notices which are at the screen end.

It is recommended, however, that as far as possible neutral colours be employed in the auditorium, as with the development of colour film, adjacent lamps of a vigorous colour would tend to rob the picture on the screen of its quality of colour. This fact should be remembered by the projectionist when flooding his screen preparatory to screening a Technicolor film; to finish on a neutral colour allows the richer tints to assert their true value.

It is also pointed out that many row-end down-lights do not achieve the purpose for which they are installed as fully as they might. Some alteration would appear to be required in the shape of the reflector in order that not only the aisle floor is lighted, but the entry of the row also.

Too frequently the light thrown from the end standard is judged from the point of view of the person who has been accustomed for some few minutes to the dim light of the theatre interior. But the usefulness of such lights should be judged more frequently from the viewpoint of the patron who has entered from the brighter light of the exterior who has to wait until the visual purple in the rod-nerves has reasserted itself and the eye has thus become accustomed to the dimness.

Another point which will require attention when redesigning of standards takes place after the war is the better accessibility of the light fitting for cleaning, and lamp substitution. The position of the lamp is at best an awkward one, but the difficulties involved might be considerably lessened by a more simple design.

B. J.


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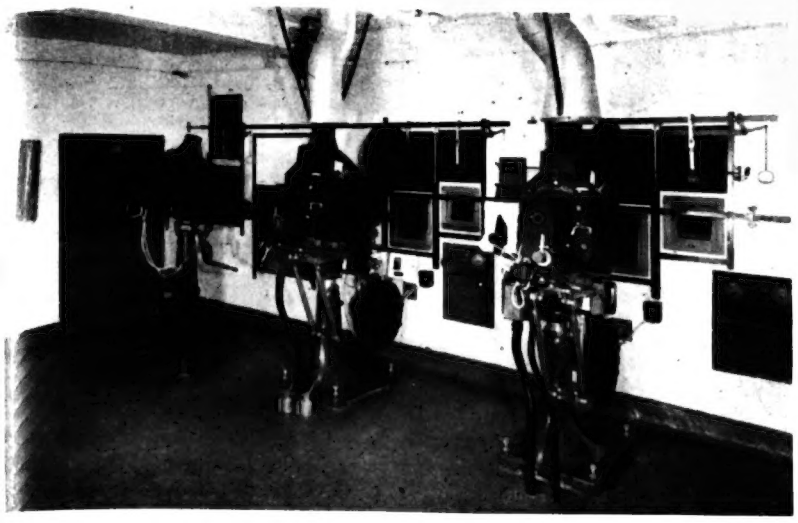
## THIS WEEK'S PROJECTION ROOM



*This cleanly-designed projection room at the Rex, Bedminster, is equipped with Western Electric Mirrophonic sound reproducing apparatus, operating with Ross projectors*

**POOL CARBONS**

## LYRIC, MABLETHORPE, REOPENED

### Formerly a Variety House

Transformed by being equipped with new seats and decorations, and provided with a new title, the St George's Theatre, Mablethorpe, has reopened as the Lyric.

This change, both in appearance and policy—the St. George's Theatre was formerly a variety house—is due to the enterprise of A. L. Henshall, who has launched the undertaking with every prospect of high success.

G. B. Equipments, Ltd., was responsible for supplying projection-room equipment, including British Acoustic sound reproducing apparatus.

## £10,000 FIRE DAMAGE

Damage estimated at £10,000 has been caused by fire to the Victoria Theatre, Sacriston, Co. Durham, of which Mrs. Mary Tinsley is the proprietor. The building was gutted and people living in adjacent streets were advised to leave their homes until the danger period was passed.

Fire brigades from Chester-le-Street, Houghton-le-Spring and Daisy Hill fought the flames for some hours.

The cause of the fire is unknown.

## REOPENINGS AT PENDLETON AND SHEFFIELD

### Quick Repairs after Blitz

AFTER nearly four months since the blitz, when considerable damage was done to the Scala, Pendleton, Salford, the last of the tradesmen (plasterers, painters, etc.) have taken their leave of the kinema, which has now reopened.

Edgar C. G. Flint informs the KINE.: "We have had a Herculean task, but the staff rallied round me in fine style. Without the aid of magicians we had the kinema ready for opening at the appointed time. There was not much time for any publicity campaign or ballyhoo, but the patrons, many of whom expressed their delight at the re-entry of the Scala into the field of entertainment, gradually increased as the week wore on."

The Scala is one of the J. F. Emery circuit

### *Wicker Reopening*

Wicker Kinema (Emery Circuit), Sheffield, reopened on Easter Monday, after having closed since December, when the theatre was damaged during an air raid. The front of the theatre and pay-box were damaged as the result of an incident on the opposite side of the road, whilst the roof was damaged by blast and shrapnel; the theatre did not receive a direct hit.

The building has been re-roofed, a new ceiling constructed, the theatre redecorated and partly reseated.

H. Flockton Foster, formerly manager of Bridlington Corporation entertainments, has been appointed manager of the Wicker.

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## EMERGENCY WORK AT BOMBED KINEMAS

### Prompt Response to S.O.S. from Exhibitors

Owing to the increasing and special demand, Modernisation, Ltd., announces that a special department has been specially organised to deal with the very urgent and essential work of speedy repair to kinemas and theatres that have been damaged by enemy action.

Employees of this concern have had many years' practical experience in the building, equipping and renovation of kinemas, as its predecessor was the well-known firm of Kenneth Friese-Greene, famous as the originators of the "all-in" system of contracting, and responsible for the building of many kinemas throughout the country. The principal members of the new organisation are Kenneth Friese-Greene and Ewart Earnshaw, who retain many of their old expert staff and thus renders the experience and knowledge of the unit possibly without rival in such specialised work.

Many an exhibitor is in a quandary as to what is best to do after having his hall damaged, specially as speed in getting such matter in order is essential. It is perhaps interesting to state that sometimes the hall that looks most hopeless to repair proves, after inspection by an expert, to be the easiest to put in order.

As soon as an inquiry is received an expert is sent by the company to the site to take all the necessary details, and if so desired, at a very reasonable cost, will forward a complete assessment and report at the earliest possible moment to enable the exhibitor to decide whether the proposition is worth while proceeding with.

Another point is that should the exhibitor decide to proceed with the work and Modernisation, Ltd., accept the contract a guaranteed reopening date is given. Exhibitors can be assured that up-to-date advice will be given to meet the many factors vital to the carrying out of the repair which arise from day to day owing to the many restrictions and regulations.

## SEAT STAGGERING

### Some S.M.P.E. Conclusions

Some interesting conclusions on the subject of seat-staggering and floor slope are contained in the report of the S.M.P.E. Subcommittee on Theatre Design.

It is pointed out that even when the seats are placed in line behind one another, staggering exists on either side of the centre line, but not on the centre line; if the floor slope were to be increased to make it possible to have unobstructed vision of the screen from the central seats, the slope would be excessive and dangerous. It is proposed that where floor slopes become too great for unobstructed viewing of the screen, or where the screen would otherwise be placed too high, the central section of seats be staggered. This would result in a total loss of seats amounting to only about 1½ per cent. of the total.

In kinemas where, due to damage, it has become necessary to reseat a portion of the auditorium, it is advisable to give attention to this problem of staggering if the original seating was not set out on a staggered plan.

## NEW THEATRES IN LATIN AMERICA

A new kinema theatre has been opened in Buenos Ayres, which has the title of Ocean, is situated in Calle Lavalle, very near to the Ambassador theatre. It has a capacity of 3,000 seats and is equipped with RCA apparatus.

The proprietors are Coll, di Fiore and Gatti.

Other new theatres in South America are the Nuevo, Necochea, a fashionable seaside resort; the Centenario, San Isidro, a northern suburb of Buenos Ayres; and the Rex, Villa Maria, Cordoba.

These are all RCA equipped.

## FOR JUNE 9 RELEASES

### Compiled by A. W. Owen

**"TRIAL OF MARY DUGAN"**
**(M-G-M)**

CERT. A. 8,095 ft. Reg. No. F.3592. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Young, Laraine Day.
ATMOSPHERE.—Trial melodrama, a remake of an early talkie film, with court scenes of intensity and excitement.
ORGAN.—Excerpt from the first movement of the "Unfinished Symphony," Schubert (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2937 by the Vienna Philharmonic Orchestra

**"VICTORY"**
**(Paramount)**

CERT. A. 7,064 ft. Reg. No. F. 3960. Reviewed in KINE. March 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Fredric March, Betty Field, Sir Cedric Hardwicke.
ATMOSPHERE.—Grim period adventure melodrama, based on Joseph Conrad's famous novel of a tropical island recluse who has his self-imposed solitude invaded by a young woman and three crooks.
ORGAN.—"Eastwards," No. 3, of "The Four Ways" Suite, Coates (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2665-6 by the New Light Symphony Orchestra.

**"A NIGHT AT EARL CARROLL'S"**
**(Paramount)**

CERT. U. 5,681 ft. Reg. No. F.3769. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Ken Murray, Lilian Cornell, J. Carol Naish.
ATMOSPHERE.—A famous Broadway revue producer puts on a show at his Hollywood theatre-restaurant for the benefit of the Mayor, which is interrupted by a gangster and the principals kidnapped, but the show is successfully carried through.
ORGAN.—Short medley of two principal theme songs, "One Look at You" and "Li'l Boy Love" (Victoria), with adaptation from the professional vocal-piano copies.
NON-SYNC.—As above, both recorded on Decca F.7741 by the R.A.F. Dance Orchestra.

**"PRIVATE AFFAIRS"**
**(General F.D.)**

CERT. U. 6,736 ft. Reg. No. F.3624. Reviewed in KINE. December 5, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Nancy Kelly, Robert Cummings, Hugh Herbert, Roland Young.
ATMOSPHERE.—Romantic comedy-drama of a black sheep who risks high finance in the interests of his motherless daughter. The story varies from comedy and romance to heavy melodrama, ending in a spectacular crazy note.
ORGAN.—Romantic Medley, "Nights of Romance," "El Relicario," "Santa Lucia," "La Paloma," "Ay, Ay, Ay," "Ciribiribin," and "Les Millions d'Arlequin," with adaptation from the orchestral piano-conductor copies.
NON-SYNC.—"Nights of Romance," recorded on Decca F.7732 by Mantovani and his Orchestra.

**"YOUTH WILL BE SERVED"**
**(20th Century-Fox)**

CERT. U. 5,991 ft. Reg. No. F.3829. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Jane Withers, Jane Darwell, Robert Conway.
ATMOSPHERE.—Comedy-drama with a Florida swamp illicit still and National Youth Administration Camp backgrounds, containing music, song banditry, thrills and romance.
ORGAN.—"Petite Suite de Concert," No. 1, Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2372 by symphony orchestra.

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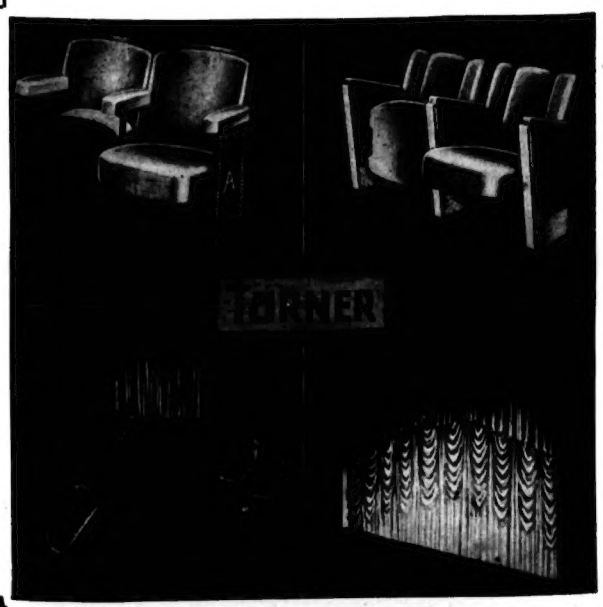


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# KINEMA TECHNIQUE — and — EQUIPMENT

Immunity to Blast—The New Air Minister — Fire - Fighting Precautions — Threading Kalee Transportables—Biscuit - Tin Amplifier

*Surveyed by*

R. HOWARD CRICKS, F.R.P.S.

BACK in the early days of the war, I made several prophecies regarding the probable effects of blast on kinema equipment. We have unfortunately now much more practical experience on the subject, and I have since quoted a number of extraordinary instances showing the immunity of most of our equipment to a force which, from its effect on buildings, appears to be irresistible. Continually one hears of fresh instances.

One of my early predictions was that, while valves would be relatively immune, the speakers would be a particularly vulnerable part of the equipment. I have already cited instances disproving the latter suggestion; notably at the Dominion, Tottenham Court Road, where the blast was sufficient to buckle the safety curtain, but had no effect on the speakers.

### Well-Blitzed

FROM a former correspondent on the subject comes another amazing instance. P. A. Duncan, now of Swansea, but formerly of St. Austell, writes:—

"In a local kinema recently two explosive incendiary bombs burst, one about two-thirds of the way back from the screen in the stalls, during which it broke a seat standard and then leapt from one side of the stalls to the other, where it burnt itself out. During the same evening no fewer than ten H.E. bombs burst within, say, a mile radius of the same theatre, the nearest being the distance of five semi-detached houses up the street on the opposite side of the road, the blast from which broke practically every window in the theatre, including those in the operating box.

"Fragments of this bomb also broke several sheets of large asbestos tiling on the roof of the theatre. It would be difficult then to have a better case of a near-miss, coupled with good directional pressure-waves acting upon the building.

"Yet neither the H.F., the 16 in. L.F., nor the box cone speakers were in the slightest degree upset. It may confirm the degree of blast, however, when I add that one of the 0/150 m.a. meters on the amplifier panel has had to be returned to be cured of a decided tendency to stick since the incident in question!"

Another instance comes from Norman Leevers, of Leevers, Rich and Co., whose recording studio is only two doors away from a building completely demolished by a direct hit. I am told that not a single one of his delicate instruments was damaged, and that all that had to be done before starting work again was to remove the thick dust which covered everything.

### "Moore-Brab."

WHEN as a youth I was employed during the last war by the late W. Vinten, I was working one day on the assembly of some rather intricate parts for an aerial camera. An officer with red tabs appeared, and, after watching me for a moment, showed me just how to assemble a small spring, and explained how it worked.

The officer in question was Col. J. T. C. Moore-Brabazon, M.C., then Director of Aerial Photography, now Air Minister. Besides being a pioneer motorist and No. 1 air pilot, "Moore-Brab." (who, until he took office, was a director of Kodak's) is a keen amateur photographer and kinematographer—I have several times met him at the Royal Photographic Society, of which he is a Fellow. He is, too, a winter sports enthusiast.

He has a remarkable faculty for grasping technical detail—I remember once discussing with him the technical problems of Kodachrome—I can imagine nobody better suited to guide the R.A.F. to victory, for he possesses a powerful driving force as well as good technical equipment.

### Fire-Fighting Precautions

THE modern kinema should be fairly immune to the effects of incendiaries, with its non-inflammable construction and asbestos roofing, unless, of course, the bomb penetrates the roof into the auditorium. This immunity does not, however, apply to older buildings, and I have heard of several which have been entirely gutted because incendiaries which landed on the roof could not be reached in time.

I have recently had to familiarise myself with the fire-fighting arrangements in a large hotel, and commend them as an example to proprietors of older types of theatres. The building itself is a long rambling structure, with innumerable little gables and inaccessible parts of the roof. Cat-ladders have been fixed enabling one to reach gang-planks laid along the gulleys between adjacent sections of roofing. Fire-watchers are stationed on a tower near the centre of the building, from which all parts of the roof can be seen.

Through the roofs a number of trap-doors have been cut, each covered with a heavy lead-covered flap; through these traps access is gained to yet another gang-plank running the whole length of the roof void. This gang-plank can again be reached by ladders from the inside of the building. Inside each trap-door is a switch controlling a low-power lamp, and adjacent to each is placed a stirrup pump. No matter where an incendiary dropped on this roof, it could be tackled from inside or outside. From the outside planks, treads lead over the roof to otherwise inaccessible sections.

### Threading 16 mm Projectors

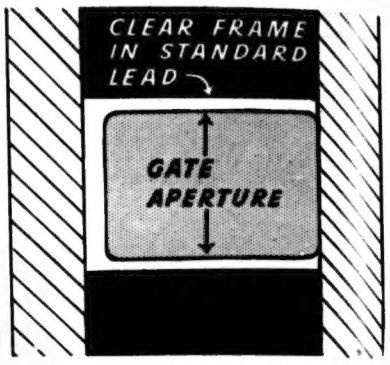
I REFERRED last month to the difficulty of threading portable projectors in rack. R. C. Phillips, of Kalee, tells me:

"This difficulty does not really exist at all on the Kalee Transportable type 'Invicta' projectors, because it is not necessary to see the film in the gate in order to get it framed. The gate is so constructed that with the framing handle in the central position (as it always should be when threading), if the film is properly framed, a frame-line will be dead-level with the top roller of the gate. As this is quite clear of the gate and can be easily seen, if the operator will only thread his film so that the frame-line is level with this roller, he will know that his picture is correctly framed."

Investigation proves that this statement is perfectly correct. Since nowadays we do not have to worry about half-hole racks, it is no doubt an adequate method of framing.

### Easier Detection

ON the G.B. Type "N," as I mentioned, the same difficulty occurs. One of the corporal instructors engaged on the Army training course has discovered quite a good method. It makes use of the fact that the clear frames in the standard leader are larger than the normal frame. When the clear frame is in the gate, and the pilot




lamp on, one can see, looking through the lens, the polished steel of the gate through the film frame. If the amount visible is equal top and bottom, then the film is in rack. The sketch shows the appearance when looking through the lens. The same idea could no doubt be applied to other projectors.

### Pre-1914 Pioneers

IT is amazing what can be done with the crudest of equipment. F. Kenyon, Kalee's service engineer, was telling me recently of a show he visited in Scotland—a converted barn. The picture, at a throw of 90 ft., was presentable; the sound was quite good. He was therefore all the more surprised when he saw the projection equipment.

The projector-heads consisted of a Kalee 5 and a Gaumont Chrono (both, of course, pre the last war). They had no proper stands, but were perched up on some bits of iron and wood. Both had cold light (750-watt lamps), which fact made the quite presentable picture a bit surprising. Then Kenyon noticed something strange about the projectors—they had no shutters!

"'We can't afford to use shutters,'" he was told; "'we can't get enough light.'" Notwithstanding this, there was, I was assured, no trace of ghost—merely a slightly fuzzy appearance.

Even more amusing was the sound equipment. One machine had a genuine A.W.H. pull-through head; that on the other machine was a home-made replica of it. The first-stage amplifier was built into a biscuit-tin, and the main amplifier into a cardboard box.

A projectionist who can put over a good show with equipment of this nature is rather to be admired.

### Diminuendo

And talking of good projection, was there a red face in the box a few weeks ago when a West End audience saw, instead of the usual faultless change-over, a succession of numbers flash on the screen—5, 4, 3, 2—then the picture? Quite an easy mistake to make in threading.

### A Plea for Co-operation

FROM the ever-pertinent C. K. Johnson comes a complaint that much film mutilation is due to the renters failing to take proper care of their property; and a suggestion that has possibilities.

"Renters and their representatives should visit the projectionists of the theatres with which they deal, and a few visits would soon give an idea as to who are doing an efficient job and who are not.

"Sound service engineers always have a 'get-together,' and it is by this that the projectionist works in complete harmony

*Continued on page v*

USERS of our lenses may know little of our other activities or of the precise applications of "Taylor-Hobson" products in other spheres. But many who are familiar with the highly developed optical equipment which our researches gave to the worlds of Photography, Cinematography and Television will doubtless realise the importance which also attaches to optics in engineering.

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# THE ART AND SCIENCE OF HANDLING FILMS

## Bad Practices Which Ruin Picture Projection

By R. HOWARD CRICKS, F.R.P.S.

DURING the last few months I have had ample opportunity of observing the way in which projectionists handle films. I am afraid in many cases, the standard of film handling is deplorably low.

Probably few projectionists realise that the cost of a single print of a feature film is between £20 and £30. If a projectionist were given some £5 notes of equal value he would undoubtedly take great care of them; yet in that case, a little dirt and dust, or a slight tear, would have no effect on their ultimate use, while film subjected to the same ill-treatment will rapidly become useless.

### Thumb-Prints

Of all the faults I have seen, one of the most deplorable is to hold the film flat between finger and thumb. It is not to be expected that the projectionist's fingers shall remain scrupulously clean (if they were, they would still have perspiration on them) and a certain proportion of the dirt, probably an admixture of oil with carbon and other abrasive substances, inevitably finds its way on to the film. The effect on the picture can be no improvement—the effect on the sound track must in course of time be to blur the sound. In the laboratory, clean white gloves are worn by all workers handling dry film.

Always grip film by the edges, never flat with the fingers. Quite apart from the question of dirtying the film, it is only by passing the edges between the fingers in rewinding that one is able to detect any torn perforations or other damage. I have actually seen a man rewind a film at considerable speed, hoping to detect any damage by looking at the film as it passes. One stands little chance of detecting damage in this fashion.

The only time one has to hold film on the flat is in threading up. In this operation, I have seen men trying to grip the film between thumb and fingers. This does not simplify the job on an open projector—on a portable, with its rather confined space, and on 16-mm. machines, it makes the job of threading very clumsy. If the film is gripped between the first and second fingers, not only is the job of threading much simplified; since one uses the sides of the fingers, there is a little less likelihood of dirt being picked up.

### Rewinding Faults

High-speed rewinding is, of course, absolutely barred. Another rewinding fault is to allow some slack film between the take-off and winder, which, when the handle is turned, is pulled up with a jerk, imposing a quite unnecessary strain on the film. (It should surely be unnecessary to point out to any projectionist that when starting up the projector, any slack from either spool must, for the same reason, be taken up.)

### Picking Up Sound

Another serious fault is to let the end of the film trail on the floor while spooling up, or more generally in threading the projector. The dust so picked up must again have a deleterious effect on the sound, and although it may be pleaded that it is only the leader that gets dirty, the dust must very soon get transferred to the rest of the reel. Particularly in these days, when in blitzed areas there is so much glass dust about, quite serious damage may be caused.

I have been trying to effect a cure for this fault among our Army trainees (most of whom are, as I have previously mentioned, ex-projectionists) by inquiring when I witness such an offence, whether the offender is sure that the floor has been scrubbed that morning. On his replying in the negative I am able to draw the obvious moral.

### Splice Weaknesses

Splicing has been a cause of minor controversy. All our trainees have to be able to make either hand splices or to use a joining press. The latter has obvious advantages from the point of accuracy of registration; but I know of only one press in use in this country (and that is not British-made) which ensures adequate pressure upon the splice in drying to avoid the formation of air bubbles and consequent weakening of the splice.

This trouble can be avoided in hand splicing, and the best expedient seems to be to use a splicer, but not to rely upon it for the necessary pressure, but to use the fingers.

Incidentally, on hand-made splices always cut the sharp corners off both films, so that any slight lack of registration will not leave a sharp corner projecting from the edge of the film.

When as a schoolboy I learnt to join film, it was always impressed upon me that one should apply a sufficient but not excessive quantity of cement in one stroke of the brush and immediately press the two films together. In contrast to this, it seems to be the modern fashion to paint the two ends very carefully with cement, carefully replace the brush in the bottle, then in leisurely fashion put the two ends together. I am convinced that a less secure join results from this dilatory method, since the surface of the cement has time to dry before the join is completed, so again weakening the join.

I have discovered that few projectionists take the trouble to bloop joins, or even realise the reason for doing so. To avoid unpleasant clicks in the speakers, we require every join to be carefully blooped with a neat wedge, using Kodak No. 2 sound-track varnish.

### Rust from Acetic

Non.-flam. cement has proved rather a problem. All the usual formulæ containing acetic rust the presses badly, and we are now trying out various formulæ which dispense with this ingredient—so far with little success. In the meantime, the presses must be carefully wiped after joining non-flam.

My own bugbear of private change-over marks has, of course, cropped up. I need hardly say that punching or scratching cues (even the neatest circle) is absolutely barred. Instead, on those films without motor and C.O. dots we allow trainees to paint in black dots, using blooping ink and maintaining the correct distances as specified for the Standard Release Print leader.

### Oily Films

Another vexed problem is: Should oily films be cleaned? We are hoping that, as far as the Army films are concerned, it will be possible to eradicate this trouble at the source by preventing oil reaching the film. Trainees are carefully instructed on the correct manner of oiling (little and often) and are told always to wipe out the gate before threading. It will then be up to the Army film exchanges to ensure that all films are sent out in clean condition. Since Capt. Paul Kimberley is, of course, the official adviser on exchange problems, we have some hopes that this precaution will generally be taken.

To most projectionists these remarks will, I hope, sound quite superfluous. The trouble is that, to-day more than ever, so many youngsters enter the box with no training and are never shown the right and wrong ways of doing things. It is just as easy to do things in the right way as the wrong way, and if only the right way could become universal the benefits to the film, and therefore to the show in general, would be enormous.

*Continued from page iv*

Until a 'get-together' principle is adopted by renters, then they can still go on shouting from their offices, and 1941 will be just another year of blame for the projectionist."

Two faults which must certainly be laid to the renter's door are reported by Mr. Johnson. In the first case, there are many who send out six-reelers in 14-reel cases, and projectionists find on change day that the case is a mess of loose reels and lids, open to the rubbish which accumulates at the bottom of the case. Rusty and damaged cases are, too, a danger; instances are reported of cases having the lids tied with string in all four corners, and with damaged edges scarring the reels. One particular copy arrived in a case eaten with rust.

Mr. Johnson concludes: "We have good renters and we have others; also, there is good and bad in the projectionist. Let us not argue; let us get together side by side and rid the Industry once and for all of mutilation."

## BECKWIN CONTRACTS

Beck and Windibank, Ltd., Clement St., Pirmingham, have recently installed new circle seating and new carpets for the stalls and circle of the Hippodrome, Blackpool; carried out extensive renovations and re-upholstery work at the Palace, Walsall; supplied new seating for the Berwick Theatre, and the Alexandra Palace, Longton, Stoke-on-Trent; and recarpeted the Empire, Coventry and the Ritz, Nuneaton. B. and W. have in hand also several large contracts for new seating, carpets and re-upholstery.

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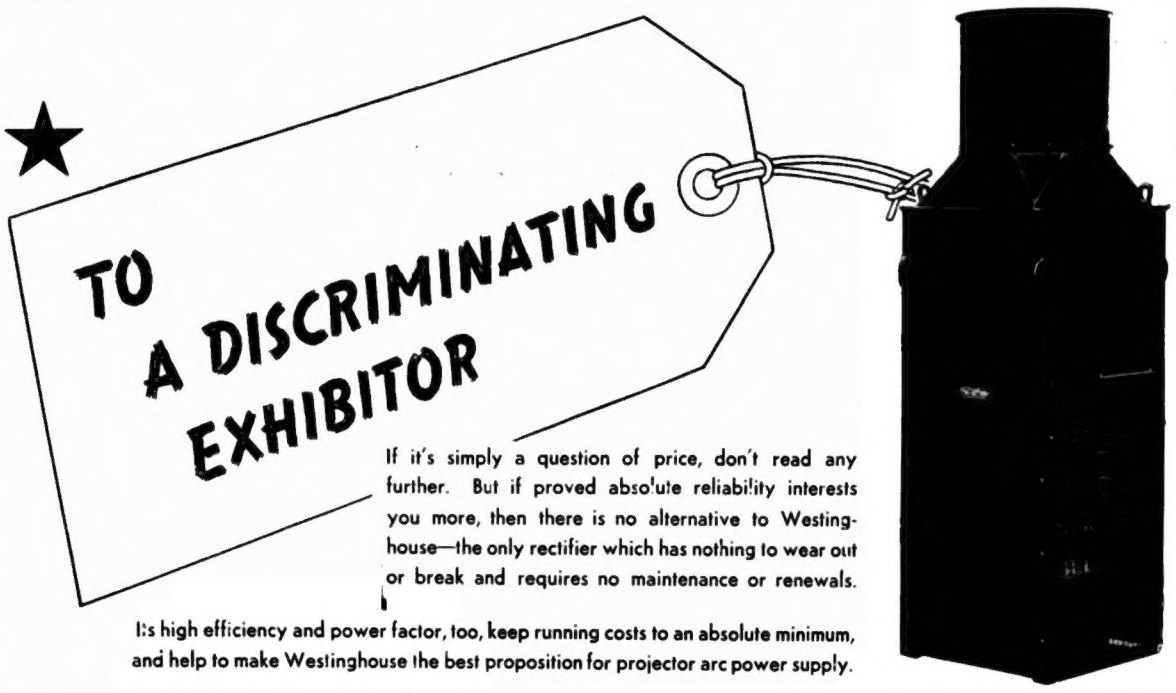


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# TRAINING FILM PROJECTIONETTES

## By a Circuit Engineer

LIKE many other things which have happened again now that history is repeating itself so violently, the training of women to take a useful place in our projection rooms is a job which was thought to have been finished with over twenty years ago. Little did some of us think that we should have to undertake it twice in a lifetime; in fact, it was assumed that the last had been seen of "projectionettes" soon after the last armistice, although one lingered here and there, of whom the lady in Lancaster was an outstanding example.

However, Hitler has ordered otherwise. Our men have gone, or are going. The show must go on. And right here it is, perhaps, not inopportune to congratulate the chief engineer of one of the larger circuits upon his foresight. For he, with native canniness, saw the present difficulties coming long ago; yet he now is not worrying, because he has so planned his staffs everywhere that he has one mature chief operator well over any probable military age in all his better theatres, each supported by two or three promising juniors, who are all, it is hoped, well under the likely minimum

### *Getting Down to It*

Many other circuits, though, and many independents, have been busily training women and girls, and these notes upon actual experience in this work, and of how some of the difficulties were overcome, may help many readers to circumvent them, and so shorten the training period. Those who have been caught napping—or, shall we say, those exhibitors who have proved to be foolish virgins and have not trimmed their lamps in time?—have often found that time is vital, because male operators have frequently left at very short notice. Not always because of being called up, of which act there is normally reasonable warning, but often because of the temptation of higher wages elsewhere, both within and without the kinema Industry.

There has been even one case where a service engineer calling in the morning has found a proprietor completely at a loss, with no technical staff at all, while he himself didn't even know where the main switch was to be found! That service engineer made a friend for life by taking off his coat and putting the show over for a couple of days with the "help" of a page boy.

Another instance, not quite so bad technically, was where a 1,500-seater ran two complete Sunday shows, with Sunday crowds, AND SUNDAY COPIES, with exactly the manager, four girls, and one operator to handle the lot. And the manager was duly reprimanded for failing to post his week-end returns that Sunday night!

### *Picking the Right Article*

So women are being trained, as quickly as possible, in the numbers limited in each county by the authorities as they think fit, although most of them are proving very reasonable on this point.

Along the lines of that famous phrase, "First catch your hare," the first problem is "First get your girls." Some of us thought that theatre experience would be valuable, and so we first turned to the girl staff already working in the theatre as usherettes and chocolate girls. We thought that they would be so steeped in the atmosphere of running the show that they would prove very suitable, and would certainly have a basic realisation that a smooth non-stop show which nothing must interrupt was vital.

We thought wrong. Those we tried, and we only took the pick of genuine volunteers, did not take to the work. Some could not work in the mornings because of babies who were cared for by other members of the family in the afternoons and who slept through the evenings. Others just would not work the longer hours of the operators, not even for the extra pay. The others missed the carpets and the coloured lights, and the personal contacts with patrons.

### *Sweethearts and Wives*

We then advertised for girls with an aptitude for electrical engineering, or words to that effect, who would like to train as projectionists to replace men called up. Meanwhile, we also made careful inquiries

*Continued in column 4*

of all our men, asking whether they had any feminine relatives who would like to come forward, and, of course, we emphasised that such recruits would be preferable not only because of the mixed sex angle in the restricted spaces, but also because of the fact that, whatever the law might say later, there should in such cases be no difficulty about displacing the women in favour of the men when they return from the war.

One or two wives made a loyal effort to handle their husbands' jobs, but the results were not encouraging. So we turned to the steady stream of girls, ladies, "lydies," women, and trousered evacuee females, who rolled along to answer the advertisement, most of them with the queerest ideas of what they were in for.

### *Saved by Trousers*

Actually, as it happened, the trousered variety saved us one worry, and may be mentioned here for the benefit of those areas where Mrs. Grundy rules the council. In the kinema, which in all other ways was most suitable for training purposes for the best part of the circuit, the chief snag was the stairs up to the operating box, for these were of the open iron type, very steep, and outside the building almost vertically above a busy street. As our district supervisor rather crudely explained, we should get no paying patrons into the theatre if we provided something better than the Censor would never pass—outside and free. This possible competition was avoided in most cases, by arranging that the first trial inspection of the box and its working should take place in the evenings after sundown (which time also suited those still working at ordinary daytime jobs), and then telling them to come along in slacks next morning when being shown the nature of a projectionist's morning work.

*To be continued in the next issue of* THE IDEAL KINEMA

# PHOTO-CELL AS FIRE DETECTOR

## Answer to a Correspondent's Query

A CORRESPONDENT recently submitted for criticism a scheme for employing a B.T.H. set and spare cell for fire detection in a roof space of a kinema.

The KINE. technical department replied as follows:—

For a photo-cell system of incendiary detection, the circuit shown in Fig. 4 of the B.T.H. leaflet appears quite suitable. It is possible that the intense light emitted by an incendiary would permit the cell to glow, but the loss of a cell would no doubt be regarded as trifling in view of the saving in damage.

It is unlikely that in the average roof void there would be any one point from which every part of the void is visible. In order to avoid duplication of equipment, this difficulty could be overcome by the use of mirrors. Care must, of course, be taken that no daylight reaches the cell.

The latter factor is a further argument to be added to those of cost, delicacy, and complication against photo-electric systems.

A system similar to the alternative system proposed by you was described a few months ago in the KINE. Briefly, it was proposed to trail lengths of fuse-wire about the roof void to form a complete circuit; a relay would be connected in this circuit, a sufficient voltage being applied to allow for the naturally large voltage drop of the fuse wire. A number of circuits could be connected to separate relays, so giving an indication, by means of a bell indicator, of the position of the incendiary.


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## KINEMA ARC RECTIFIERS

### Westinghouse's Busy Month

Westinghouse Brake and Signal Co., Ltd., reports another good month in sales of kinema arc rectifiers of the 11 Twin 45/60 equipments and one Twin 55 types.

The Twin 45/60 sets have all been ordered by Kalee for despatch to the following kinemas:—

Savoy, Cobham; Rex, Northwood Hill; Embassy, Braintree; Regent, Waltham Cross; Majestic, Reigate; Embassy, Petts Wood; Oriel, Leighton Buzzard; Studio, Bletchley; Astoria, Purley; King's Theatre, Blackheath, Staffs, and Regal, Biggleswade.

The Twin 55 equipment is for the Regent, East Kirby, and was ordered through G.-B. Equipments.

## RCA IN SOUTH AMERICA

### Installations in Leading Theatres

South America has proved in recent months a busy territory for RCA, its representative in that area having reported several new installations of sound reproducing apparatus there.

Theatres included are El Provenir in the Avellaneda suburb of Buenos Ayres; Mundial news reel theatre, Buenos Ayres; Novelty, Monte Video; Rex, Pocitas, Monte Video; Rex, Villa Maria, Cordoba; 9 de Julie, Villa Dolores; General Paz and Cervantes, Cordoba; Gral, Belgrano, Buenos Ayres; Teatro Granada and Teatro Roma, Asuncion, Paraguay and Trocadero, Monte Video.

In addition installations have been made in the premises of the Transradio Telegraph Co., Buenos Ayres, and the Rublicidad Diaz, a news-reel producing company


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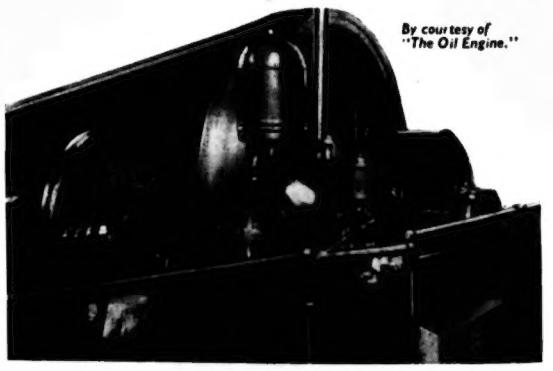

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